MARVEL
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FREE POSTCARDS

DOCTOR WHO MAGAZINE™

CYBERMEN – THE ULTIMATE MONSTERS?

SHADA: THE LOST STORY – LOST NO MORE!

BBC VIDEO AND AUDIO COMPETITION

Fifty Tapes *must* be won!

MATRIX DATA-BANK

Cast lists, characters and actors are the general theme for this month's selection of queries.

SEVEN CHARACTERS

N. Marsh of South East London has two Season Seven related questions. What parts has Walter Henry played in *Doctor Who* and who is Wright in *Doctor Who and the Silurians?* Walter Henry's only credited rôle is in Episode 6 of *Inferno* as a Primord, whilst Private Wright is a UNIT soldier killed in Wenly Moor caves where the Silurians attack in Episode 6.

CAST LISTS

Carl West of Lewisham wants six one-time cast members tracing down in the show's history. These are Iain Armstrong (*Technician – The Armageddon Factor* Part Three), David Arlen (*Guard Warrior* in *The Mutants* Episode Four), Michael Attwell (*Isbur* in *The Ice Warriors* Three to Six and *Bates* in *Attack of the Cybermen*), Philip Anthony (*Roald* in *The Daleks' Master Plan: The Nightmare Begins*), Ray Armstrong (*Grey* in *The Ambassadors of Death* Episodes 1 and 2) and Bernard Archard (*Bragen* in *The Power of the Daleks* and *Marcus Scarman* in *Pyramids of Mars*). Hope that sorts that one out!

COP CAST

Erich Mees of Emory University in Atlanta USA has been watching the 1987 BBC SF drama series *Star Cops* and noticed that Bridget Lynch-Blosse from *Revelation of the Daleks* turned up in the final episode, *Little Green Men and Other Martians*. How many other performers have been in both *Doctor Who* and *Star Cops?*

Going through the episodes of the latter one by one, it can be seen that some of the crossovers are due to the fact that the director Graeme Harper worked on both series. So, here we go:

An Instinct for Murder: Moray Watson (*Commander*) played *Sir Robert Muir* in *Black Orchid*.

Conversations with the Dead: This introduces Trevor Cooper as regular *Colin Devis*, Cooper having played *Takis* in *Revelation of the Daleks*. Also in the episode are Richard Ireson (*Mike*) who was a *Clockwork Soldier* in *The Mind Robber* and *Axus* in *The Krotons*, plus Deborah Manship (*Traffic Controller*) who was *Morgana* in *The Greatest Show in the Galaxy* and Carmen Gomez (*Gina*) seen as *Anita* in *The Two Doctors*.

Intelligent Listening for Beginners: David John Pope (*Michael Chandri*) played the *Kandyman* in *The Happiness Patrol* and Tara Ward (*Shuttle Hostess*) was *Preston* in *Warriors of the Deep*.

Trivial Games and Paranoid Pursuits: Robert Jezek (*Pete Lennox*) was *Sergeant Zbrigniev* in *Battlefield* and Morgan Deare (*Harvey Goodman*) was *Hawk* in *Delta and the Bannermen*.

This Case to be Opened in a Million Years: André Winterton (*Angelo Pordenone*) was *Zarak* in *Time-Flight* whilst Carl Forgione (*Tour Guide*) was *Land* in *Planet of the Spiders* and *Nimrod* in *Ghost Light*.

A Double Life: Nitza Saul (*Chamsya Assadi*) was *Karina* in *Warriors of the Deep*.

Other People's Secrets: Geoffrey Bayldon (*Ernest Wolffhart*) was *Organon* in *The Creature from the Pit*.

Little Green Men and Other Martians: Roy Holder (*Daniel Larwood*) was *Krelper* in *The Caves of Androzani*, David James (*Surveyor*) may have been the *Arab Sheik* in *The Daleks' Master Plan: The Feast of Steven* and – back where we began – Bridget Lynch-Blosse (*Co-pilot*) was *Natasha* in *Revelation of the Daleks*.

YOUNG ONES

Staying with *Revelation* . . . Erich loved Alexei Sayle's performance as the DJ and would like to know if any of the other stars of *The Young Ones* appeared on the show. Nigel (*Neil*) Planer, Rik (*Rik*) Mayall and Ade (*Vivyan*) Edmondson have yet to make that jump, but Christopher (*Mike*) Ryan guested in Parts Five to Eight of *The Trial of a Time Lord* as *Kiv*. Also worthy of mention are comedy due Hale and Pace who have appeared on both series . .

SOAP STARS

Martin Hollingsworth of Waltham Cross has a desire to know which companions have also done soap opera? Well, without full details of soaps – especially the longer running ones – that's a bit tricky, but we'll start the ball rolling here and if other readers would like to pitch in and help out . . .

The most famous must be Frazer Hines' stint as Joe Sugden in *Emmerdale* (formerly *Emmerdale Farm*), although he did *Emergency Ward 10* from December 1963 to May 1964. Carole Ann Ford appeared in *Emergency Ward 10* as a nurse and *Compact* as a secretary. Peter Purves turned up as a TV interviewer in *EastEnders* a couple of years ago. Another *Ward 10* nurse was Anneke Wills for an episode in May 1960. Adrienne Hill worked on *Compact* and *199 Park Lane* before her interlude as Katarina, plus *Waggoner's Walk* on the radio afterwards. Jackie Lane had met Verity Lambert whilst doing *Compact* and appeared on *Coronation Street* too. Michael Craze went on to *Crossroads* and lent his vocal talents to *Waggoner's Walk*. Deborah Watling went on to do *The Newcomers*. Wendy Padbury did a stint at *Crossroads* before her rôle as Zoe, plus a spell at *Emmerdale Farm* a few years back. Elisabeth Sladen turned up on *Coronation Street* in the early Seventies while Ian Marter played Quentin Ingrams on *Crown Court* and Mary Tamm also did a stint on *Coronation Street*.

The definition of 'soap' here is a bit awkward as many drama series and serials adopt continuing storylines – such as *Angels* or *Casualty*. The above mentions though are, as far as I'm aware, shows that were intended as ongoing items.

MASQUE MEN

From Sunderland, **Nicola Pulling** asks where she has seen Tim Pigott-Smith and Gareth Armstrong before, other than in *The Masque of Mandragora*. Tim had previously turned up in *Doctor Who* playing Captain Harker in *The Claws of Axos*, although he was best known for his rôle as Ronald Merrick in *The Jewel in the Crown*. His other television work includes *School Play*, Hardy in *I Remember Nelson*, *The Lost Boys* and *Measure for Measure* as well as starring in *The Chief*. As for Gareth Armstrong, he has appeared as a character actor in a variety of places, with only the *Blake's 7* episode *Star One* springing immediately to mind.

REDGRAVE'S ROLE

Steven Bull of Keynsham says that David Redgrave appeared at Bristol Hippodrome a few years ago and listed *Doctor Who* in his credits. Who did he play? His rôle was that of one of Adrasta's guards in *The Creature from the Pit* Part Three.

Also, asks Steve, what's the weird photo at the top of Page 6, **DWM Issue 157**? It's a close-up of the head of one of Sharaz Jek's androids from *The Caves of Androzani* . . . took me a moment or two to figure that one out as well!

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*

GALLIFREY GUARDIAN 4
News on Virgin Books' New Adventures *series, a look at the success of* The Tomb of the Cybermen *and more news on the forthcoming* Doctor Who *computer game.*

WRITING *WHO* 10
Liam Rudden talks to Rona Munro, the award-winning playwright and author of Survival, *the last* Doctor Who *story to date.*

BRIEF ENCOUNTER: *TIME, LOVE AND TARDIS* 12
She has served her master faithfully over the years, but the Time Lords think it is time the Doctor had a new TARDIS. A short story by Ron Plath, illustrated by Paul Vyse.

***SHADA* 14**
In 1979, a strike at the BBC cost Who *fans this six-part adventure of the Fourth Doctor, Romana and K9. On the eve of its release by BBC Home Video, Richard Bignell talks to director Pennant Roberts and script writer Douglas Adams about the making of the original story, and Gary Russell asks Tom Baker about his memories of the recording and how he got involved in this new reconstructed version. Meanwhile, Andrew Pixley reports from picturesque Cambridge, searching for the landing site of Skagra's invisible ship, amongst other locations used in the story.*

ARCHIVE: *THE INVASION* 23
This mammoth eight-part Troughton adventure is put under the spectrascope by Andrew Pixley.

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Andrew Cartmel, Brian Williamson and Steve Pini present the second part of this adventure, when the Doctor seeks aid from the past to deal with a sadistic menace in the near-future. . .

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Was Shada *worth a twelve year wait? Are* Daleks *and* Cybermen: The Early Years *as good as they ought to be? Gary Russell offers his opinions. . .*

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TIME LINES 48
New *Who? Old-hat* Tomb? *Your views!*

***THE DALEKS* 11 AND 12 .... 50**
A double helping of this classic Sixties strip, reprinted in full colour.

FREE POSTCARDS
The final set for now!

"You know, I don't think these cows know anything about the Time Scanner"
The Doctor
Image of the Fendahl

I don't think I've ever known a postbag quite so vociferous and concerned as the one **Doctor Who Magazine** has received since publishing Alan Jonns' recent statements about his company's proposals to produce a new series of *Doctor Who*. Although it is by no means a certainty that either Dark Light or anyone else is going to produce the programme, it is undoubtedly good news to know that someone *wants* to.

Of course, this doesn't mean we can all sit back and wait to see what will happen. Letters *still* need to be sent to the BBC, politely requesting a new series, perhaps pointing out what a terrible waste it will be if the Thirtieth anniversary were to pass without any new *Who* to watch. November 1993 might seem quite a long way off to you and me, but for television programme makers actually preparing material for transmission then, it's just around the corner!

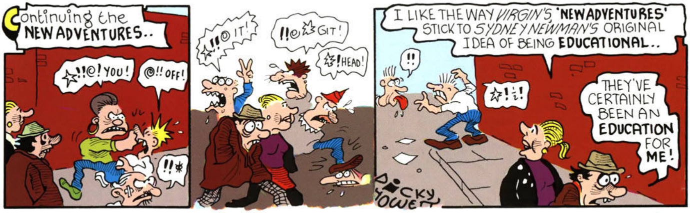
Finally, you may be interested to know that ideas are flying around **DWM**'s offices thick and fast at the moment, concerning the possibility of celebrating next year's important anniversary with some sort of *Doctor Who* convention. There are no definite plans that we can talk about yet, but keep November 1993 free for now!

Gary

Exhausted Editor: **Gary Russell**
Devastated Designer: **Ed Lawrance**
Clapped-Out Controller: **Louise Cassell**
Personable Production: **Chris McCormack**
Perfect Promoter: **Fiona Moscatelli**
Adorable Advertising: **Jane Smale**
Sad Senior Editor: **John Freeman**
Appreciated Advisor: **John Nathan-Turner**
Editorial Director: **Paul Neary**
Managing Director: **Vincent Conran**

Thanks this issue to: Rona Munro, Tom Baker, *Proteus*, Adrian Rigelsford, Andrew Skilleter, Pat Gorman, Vicky Thomas, Vicky Haigh, Peter Darvill-Evans, Riona MacNamara, Bobbie Mitchell, *CMS*, *DWB*, David Howe and Stephen James Walker.

Doctor Who? by Tim Quinn and Dicky Howett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I LIKE THE WAY *VIRGIN'S* **'NEW ADVENTURES'** STICK TO *SYDNEY NEWMAN'S* ORIGINAL IDEA OF BEING **EDUCATIONAL..**
THEY'VE CERTAINLY BEEN AN **EDUCATION** FOR ME!
DICKY HOWETT

ABC
AUDIT BUREAU OF CIRCULATIONS
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ISSN 0957-9818

Gallifrey Guardian

BLACK AND WHITE PRINTS ADAPTED FOR TRANSMISION...

THE DÆMONS IN COLOUR!

Photo © Christopher Barry

A great many stories from the Jon Pertwee era of *Doctor Who* were sold to America and Canada during the Seventies, but master prints were not retained by the BBC. As a result, when the BBC tried to rebuild their archives in the Eighties, they kept colour copies brought back from America of some stories that had been recorded by fans when the adventures had been transmitted.

These copies, often on Betamax, were not of a standard considered transmittable by the BBC. Often, they would be edited together to make a complete adventure rather than an episodic story.

Earlier this year, the BBC Archive was approached by some *Doctor Who* fans within the film industry who suggested recolourising the black and white film prints with the aid of these rather washed out colour copies. The digital video technology to enable this has only recently come into existence, but it is still a very expensive procedure.

The fans responsible - top record producer Ian Levine, Ralph Montagu, a graphic designer in BBC News and James Russell, a design engineer for broadcast equipment manufactuers Rank Cintel - had between them the necessary technical skills that would enable a serious effort to be made. All that was needed was some funding.

Montagu approached John Whiston, the producer of *The Late Show*, responsible for this years *Doctor Who* repeat season and the retrospective arts programme, *Resistance Is Useless*. Whiston immediately saw the potential of this idea and provided the necessary money from his programme budget to allow Episode One of the Spring 1971 story *The Dæmons* to be colourised.

The results of this first attempt were so successful that Whiston immediately agreed to fund the recolourisation of Episodes Two, Three and Five. (Episode Four still exists in its original colour format in the archives).

The process involved is a long and complicated one. The initial alignment of the complex digital video equipment takes a very long time indeed, and must be realigned for each episode. As the Betamax tape and the film print also run at slightly differing speeds, every few minutes the process has to be halted and the two systems realigned once again! James Russell in particular was extremely keen to be as accurate as humanly possible and a sequence in Episode Five, less than ten seconds long, took nearly sixty minutes to perfect. The final result, however, makes all this careful work worthwhile.

Steve Roberts, who worked on the *Resistance Is Useless* documentary, and who has been involved with the restoration of the title sequences for *The Dæmons* reports that the results can "only be described as astonishing!" He describes it as "reminiscent of the rare colour film-recordings that were made in the late Sixties, with perhaps a hint of early Technicolor thrown in. The original colour tape pales into insignifance when run alongside the restored version, which is so much sharper".

Roberts indicates that this new version of *The Dæmons* is a testamony to the patience and diligence of Russell, Levine and Montagu, along with the essential support of John Whiston and Adam Lee at the BBC archives who lent the black and white film print. Whiston is very excited at the results and is hoping to find a slot in which to show the story on BBC2 before the year is out - possibly as a prelude to the second run of *Doctor Who* repeats currently scheduled for Friday nights in the autmn. Another suggestion is to spread transmision over one week at one episode a night.

It is important to point out that this is not a fake colourisation, such as has been used on old *Laurel and Hardy* films, and classics like *Dead on Arrival*, but actually boosts the existing colour in the transfer, thus recreating the original rather than inventing new colours. It is for this reason that those episodes for which no colour copy exists (*The Mind of Evil*, *Planet of the Daleks* Episode Three and *Invasion of the Dinosaurs* Episode One) cannot be given this procedure.

If that in turn proves successful, there is a distinct possibility that other Pertwee stories with low-quality colour copies could be restored such as *Terror of the Autons*, *Doctor Who and the Silurians* and *The Ambssadors of Death*. Their subsequent release on BBC Home Video, it is hoped, could then quickly follow!

Report compiled with thanks to Steve Roberts

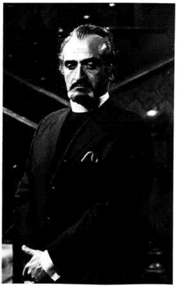


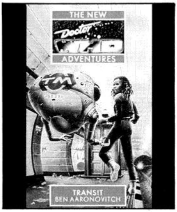
Photo © Christopher Barry

NEW ADVENTURES TO GO MONTHLY

Virgin Books are very pleased indeed with the sales figures achieved on the first two runs of *The New Adventures* books and so, halfway through what series editor Peter Darvill-Evans has named *The Future History Cycle*, the books will drop their bi-monthly schedule and instead emerge at the rate of one per month. This change-over takes place in March 1993 and comes in response to the huge public demand for the new *Who* titles.

This has necessitated requesting earlier delivery dates from some authors (Neil Penswick, Jim Mortimore and Andy Lane, plus Darvill-Evans himself, whose *Deceit* novel is the penultimate in the series.) Darvill-Evans is now on the hunt for a further set of authors and stories and he has contacted many of the earlier *New Adventure* authors to see if they can write new stories reasonably quickly.

The series also has another potential on-going companion; Kadiatu Lethbridge-Stewart, introduced in Ben Aaronovitch's novel *Transit*, out in December this year. Kadiatu, featured on the novel's cover, does not actually join the Doctor and Bernice in the TARDIS, but Darvill-Evans has pointed out her availability to potential authors should anyone wish to utilise her.



This now means that alongside Marvel's own comic strip adventures of the Doctor and Bernice, *Doctor Who* fans will have another monthly dose of new stories about the Time Lord.

Provisionally due out towards the end of this year is *Doctor Who - The Who Girls*, a new large format book about the Doctor's various friends and associates over the years. The book is to be written by one Paul Mesurier, better known to fans as Paul Smith, the man behind Media-band (Starfile) Ltd., the company who until recently supplied specially taken photo-graphs of *Doctor Who* stars. Last issue we printed a warning about Smith's activities, especially to those *Doctor Who* fans to whom his company still owe large sums of money and/or merchandise.

PRESS ROUND-UP

APRIL:

Doctor Who related coverage began early in *The Sun*, with a (small) insert regarding Tom Baker's eccentric 'named headstone' purchase; a *Sunday Mail* reader, meanwhile, reckoned he "should stick to time travel" having viewed ITV's *Medics*. There was also a *Daily Record* TV page feature, '*Doctor Who* was the Nicest Job I Ever Had' was Pauline Wallin's frank *Daily Mirror* Baker interview and various local papers all concentrated on his latest TV series.

Ex-companion William Russell's rôle in *Coronation Street* garnered colour profiles in *Woman's Own* and *TV Times*. *Look-In*'s coverage continued with issue fifteen's "What's New?" page, offering *The Pertwee Years/Logopolis/Castrovalva* video sets as competition prizes, whilst issue sixteen accompanied Alternative Software's new computer game news with a *Resurrection of the Daleks* still.

"Scarves Ahoy!" sub-headed a chirpy (if inaccurate) video view in *Your Sinclair* issue seventy-seven. The tabloids all gave good write-ups for The Movie Channel's screening of the Peter Cushing movie *Dr Who and the Daleks*; *The Daily Record* and *Today* noted *Doctor Who* amidst all the recent archive programming on both Channel 4 and the BBC, and *The Daily Star* publicised "former *Doctor Who*" Sylvester McCoy's wizardly Children's Royal Variety Performance rôle.

AND I AM THE GHOST OF PUBLISHING YET TO COME! WE'VE BEEN MAKING A BOMB SINCE WE GOT OUT OF BOOKS AND INTO COMPUTER GAMES

MAY:

A sparse but noteworthy month, beginning with *TV Times*' Switch On pages photo featuring *The Tomb of the Cybermen* video news. "Exterminate, exterminate" headed a piece about the Paisley Museum Exhibition in *What Video*'s Home Entertainment Scotland supplement, and William Russell made *TV Quick*'s 23-29th May front cover! A *TV Times* insert noted actress Polly James' *Who* rôle (in *The Awakening*) amongst her TV credits and every TV listings magazine featured McCoy's aforemention Royal Variety rôle.

Mark Duncan

ANNEKE WILLS AT MANOPTICON

Headlining the guest list at next May's major Manchester *Doctor Who* convention, **Manopticon**, is Sixties companion Polly, alias Anneke Wills, interviewed recently in DWM 187. This is Anneke's first *Doctor Who* convention appearance and a pleasant coup for the **Manopticon** organisers. At last year's **Manopticon** they were lucky enough to get another Sixties companion, Jackie Lane, aka Dodo Chaplet, along to her first ever convention.

Details on how to get along to the convention will be in the next issue of DWM.

OTHER CONVENTIONS

The **Warrior Event**, mentioned in DWM 187 has moved - it will now take place on 15th November 1992. Details from 15 Honeymeade, Sawbridgeworth, Herts CM21 0AR. As always, a stamped addressed envelope is necessary for a reply.

LOSCON 19 is an American convention in Los Angeles on 27-29th November this year. Details from 11513 Burbank Blvd., North Hollywood, CA 91601, USA.

Another, more *Who*-orientated, convention is **Gallifrey One Goes Forth**, over 26-28th February 1993. Details from PO Box 3021, North Hollywood, CA 91609 USA.

FROM DOWN UNDER...

The Tomb of the Cybermen did not have an official release date in Australia. It did, however, become available for distribution on 12th May and reached some shops by 14th May. The main record shop in Brisbane, *The Record Market*, sold over one hundred and fifty copies in the first three days and had to order another hundred.

This was the second highest number of tapes they had ever sold ▶

BEHIND THE (TARTAN) SOFA

Following M & J Enterprises' successful run at London's Museum of the Moving Image, the famous *Behind the Sofa* exhibition has now moved to The Paisley Museum, in Scotland. It was officially opened by Provost George Murray JP on 28th March this year and ran until 30th June. As with the London event, there was a special press launch, on 20th March, with Jon Pertwee in attendance.

A good deal smaller than its MOMI counterpart, the Paisley version did however include an impressive display of artwork from local fans. Paisley Museum's Paul Wetherall told me: "It's fulfilled all our expectations, and more! Since *Behind the Sofa* opened, the numbers of visitors to the Museum has increased by between two and three-fold!"

As part of the celebrations, a one-day *Who* event, similar to those held at MOMI, was staged on Sunday 31st May at the Paisley Arts Centre. Gary Downie, production manager on many of the recent stories, started the proceedings with an entertaining one-hour talk.

John Nathan-Turner, who organised the talks, followed with some candid comments about his time on *Doctor Who* and "put the record straight" by telling how he had first tried to get off the series in 1983, only to be "persuaded" to stay by his superiors.

Nicholas Courtney appeared next, and made his entrance to an extremely warm welcome. His genuine enthusiasm for the show was evident throughout his very interesting hour.

Bill Sellars, director of the Hartnell story *The Celestial Toymaker*, spoke about doing a *Doctor Who* story without actually having a Doctor to work with - William Hartnell was on his holidays for most of the story! Unfortunately explaining this took only about fifteen minutes; the rest of his talk consisted of his work on other programmes.

Similarly, Carol Anne Ford - a surprise guest, replacing the unavailable Nicola Bryant - started off by highlighting the similarities between a Gallifreyan and an octopus, but again the time actually spent discussing *Doctor Who* was only about fifteen minutes. One thing she did mention, though, was that she caught fleas off the costumes used in *An Unearthly Child*!

The Paisley Arts Centre, an old church surrounded on all sides by a graveyard surely made Tom Baker feel at home, when he appeared later in the day. He had an hour-long question and answer session and had the audience in hysterics with tales on topics as diverse as transcending prejudice and eternal optimism.

Last credit goes to Ian Fraser. As MC for the day, he ensured the smooth running of the event, relating many anecdotes from his time as a production manager on the programme between presentations.

The general opinion from those that I spoke with after the event was that the £20 ticket was worth it, and that the day had been fun. But many agreed that some of the guests could have talked more about *Doctor Who* and a signing session would have been the icing on the cake.

Liam Rudden

◀of a video. The highest was for *The Three Tenors*.

Other shops in Australia reported good sales, but depended on publicity to make it known that the video was available. The video's cover in Australia differs from the UK release in that the title does not appear embossed in silver lettering but in plain light blue letters.

Polygram, the Australian distributor of BBC *Doctor Who* video tapes have reduced the prices on more of their tapes. *The Talons of Weng Chiang*, *The Seeds of Death*, *The Web Planet* and *Planet of the Spiders* are all now $29.95 and no longer $39.95.

Dallas Jones

GAME NAME!

Alternative Software, manufacturers of the forthcoming *Doctor Who* based computer game mentioned in DWM 188 have now released the title for the game - *Dalek Attack*.

The game is expected to be released around October this year, is set in the year 2254 and according to Alternative Software's magaging director Roger Hulley, it will "appeal to the whole family. The interest in *Doctor Who* has never been higher," he continues, citing the viewing figures for the recent repeats as being responsible for the phrase "Exterminate, Exterminate" once more being heard in childrens' playgrounds!

The game will be available in all formats, including an IBM PC version, and uses environmental issues as a major part of the story board. The adventure features Davros invading the world's major cities with his armies of Daleks. He plans to destroy the ozone layer, and therefore all life on Earth with it.

The game's creators clearly know their *Who* mythology - the Daleks are seen travelling on machines similar to the hoverbouts seen in the Sixties comic strips and more recently in Marvel's comic strips featuring the creatures. Another nod to the past is that the Daleks employ humans whom they capture and turn into Robomen.

DWM will keep you informed as to further developments with this exciting new piece of *Doctor Who* merchandise.

THE NEW DOCTOR?

Who is this strange armed man outside the TARDIS? Could it be the new Doctor? Well, sort of...

It is actually Doctor David Deutsch, presenter of the BBC2 *Antenna* programme that went out on 6th July.

Dr Deutsch is a mathematical physicist who firmly believes that the laws of physics as we know them allow for the possibility of time travel.

The renowned science programme started its new season with a look at these possibilities, and Dr Deutsch illustrated his thesis with a variety of clips from *Doctor Who*, including some from *The Three Doctors*.

POLICE PUBLIC CALL BOX

BEYOND THE TARDIS

COMPILED BY
DOMINIC MAY

Doctors: Jon Pertwee returns to the Carry On fold in *Carry On Columbus*, which has been filming at Pinewood Studios since 27th May. He joins the cream of British comedy on the Gerald Thomas directed epic which will be unleashed onto an unsuspecting public later in the year at the same time as two 'straight' versions made to coincide with the five hundred year anniversary of the New World discovery. Those involved include Jim Dale, **Bernard Cribbins** (Tom Campbell from *Daleks - Invasion Earth 2150 AD*), Maureen Lipman, *Revelation's* **Alexei** (DJ) **Sayle**, Rik Mayall, Julian Clary, Martin (Lon from *Snakedance*) **Clunes**, **Peter** (*Frontios*) **Gilmore** , Tony Slattery and *Delta and the Bannermen's* **Don Henderson**. Pertwee also took part in a dramatisation of *The Red Towers of Granada*, part of the 26th May edition of Channel 4's *Rear Window* dedicated to children's books author Geoffrey Trease.

Both **Tom Baker** and Granada TV are keen to give the role of Professor Geoffrey Hoyt a second outing in a further series of *Medics*, but the programme's renewal is entirely dependant on ITV appointing a Central Scheduler and he/she in turn deciding to request a new series. In the meantime, Tom has recorded the radio serial *The Adventures of Lionel Nimrod* in which he admits to being "outrageous". He was also recently heard as the voice of the Controller in BBC1's *Chocolate*, which was part of the *One World* season.

Sylvester McCoy played a bearded wizard in *The Children's Royal Variety Performance* shown on BBC-1 on 25th May. He also guested on ITV's *The Full Treatment* afternoon show on 2nd June.

Companions: Fans of *Coronation Street's* Ted Sullivan will have noted that the character, played by **William Russell**, could continue as a regular for up to two years or be killed off, as the character has an inoperable brain tumour.

Bonnie Langford , who has been touring in the musical *42nd Street*, has bought a large top floor flat in London's Kensington borough. Price: a snip at £115,000.

Maureen O'Brien was back on Radio 4 as the lead in the recent Saturday Playhouse, *Kitty Wilkinson* by David Pownall.

Producers: Anticipation is hotting up for *Eldorado*, the new thrice weekly saga of sun, sea, sand and sex being produced by **Verity Lambert's** Cinema Verity for BBC1. The new soap has rarely been out of the media. The cast boasts thirty regulars from all around Europe and includes **William Lucas** (Mr Range from *Frontios*).

The run up to the BBC's charter renewal is the reasoning behind the corporate stage show produced by **John Nathan-Turner**, which has been designed as a means of raising public awareness. The show was piloted in Bath and JNT reports that he is enjoying his new rôle enormously.

Script Editors: The recent death of Benny Hill enabled BBC2 to screen last year's *Omnibus* documentary *Clown Imperial* about the controversial comedian, which was produced by *The Tomb of the Cybermen* script editor and *Fury From the Deep writer* **Victor Pemberton** for his company, Saffron Productions. The programme topped the BBC2 ratings for week ending 26th April with 7.24 million viewers and an astonishing (for BBC2) audience share of 53%.

Antony Root, who worked on *Four to Doomsday*, *The Visitation* and *Earthshock*, and is now Head of Drama for Working Title Television, is co-operating with Channel 4 and US company Propaganda Films to bring a twelve-part series to the screen based on Armistead Maupin's book, *Tales From the City*. To be filmed either in San Francisco or Los Angeles, the screenplays are being written ▶

WIN NEW SPECIAL BBC VIDEOS!

Shada, made in 1979 but never completed due to industrial action at the BBC, is now finally available on BBC Home Video. We have _TEN_ copies of this restructured classic to give away in this competition! Just write your answers on a postcard or the back of a sealed envelope and send it to: Skagra's Scribbles, _Doctor Who Magazine_, Marvel Comics Ltd., 13/15 Arundel Street, London, WC2R 3DX. Entries _must_ reach us by 17th September 1992. Usual Marvel competition rules apply and multiple entries will be brain-drained!

1) Name one other _Doctor Who_ story that Douglas Adams is credited with writing:

....

2) Name one other _Doctor Who_ adventure that actor Denis (Professor Chronotis) Carey appears in:

....

3) In which other _Doctor Who_ story are sequences filmed for _Shada_ featured in?

....

Name:
....

Address:
....
....
....
..................................**Date of Birth:** ....

Also out this month are _Daleks - The Early Years_ and _Cybermen - The Early Years_ on BBC Home Video. We have _TEN_ sets to give away of these black and white gems; all you have to do is write your answers on a postcard or the back of a sealed envelope and send it to: Metal Monsters, _Doctor Who Magazine_, Marvel Comics Ltd., 13/15 Arundel Street, London, WC2R 3DX. Entries _must_ reach us by 17th September 1992. Usual Marvel competition rules apply and multiple entries will be put in a film can and hidden in Hong Kong!

1) From which Sixties Dalek story do no episodes exist in the BBC's archives?

....

2) Name one actor credited with playing the voices of both Daleks and Cybermen during the Sixties?

....

3) Which is the only Sixties Cyberman story to exist in its entirety in the BBC's archives?

....

Name:
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by *Thirty-Something's* Richard Kramer and chronicle various characters, who live in a boarding house under the watchful eye of landlady Mrs Madrigal.

Writers: The BAFTAgate scandal continues (see **DWM 183**) with **Louis Marks** and his fellow three jurors insisting that they did indeed vote for *GBH* as best drama serial, therefore giving it a majority against award winner *Prime Suspect.* They have called for an independent investigation and have also accused BAFTA awards director Tony Byrne of treating them as "trouble-making conspirators". BAFTA has refused to allow an investigation amidst allegations and speculation that the jury's vote was deliberately switched to spite *GBH* producer **Verity Lambert**. This one could run and run!

Directors: *Destiny of the Daleks'* **Ken Grieve** has been assigned to direct for the fifth series of LWT's *Agatha Christie's Poirot,* which as usual stars David Suchet as the main man. Filming got underway in May.

Paul Joyce, who was behind the cameras for *Warriors' Gate,* is to write and direct a medium budget film for Lucida Productions entitled *Double Exposure,* in which a well known author finds out that he has a doppelganger who is intent on ruining his reputation - so he sets out to locate him.

Miscellaneous: Philip (*The Brain of Morbius*) **Madoc** is in the cast of Trevor Nunn's production of *The Blue Angel,* which is playing at London's Globe Theatre.

Cyberleader **David Banks**, who in his spare time likes to act and write the occasional book, directed the Alan McMurtrie play *The Prisoner's Pumpkin* as part of the recent London New Play Festival.

Kate 'Rani' **O'Mara** is at the Festival Theatre, Chichester in Christopher Fry's *Venus Observed,* which plays in repertory until 30th July. The distinguished cast also includes Donald Sinden, Denis Quilley, Alexandra Bastedo and *The Caves of Androzani's* **Roy Holder**. She alternately appears in Melvyn Bragg's *King Lear In New York* with John Stride and Jenny Seagrove.

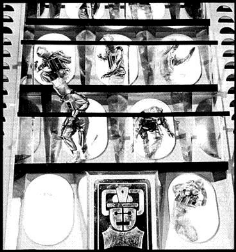
LATE NEWS

Titan Books have confirmed that they are relaunching their *Doctor Who - The Script Books* series in late August, starting with Anthony Coburn's unused 1963 script *The Masters of Luxor.* This story was then replaced by Terry Nation's *The Daleks,* and *The Masters of Luxor* was never made. Alister Pearson has painted the cover and the book will retail at £4.99. *The Dæmons* is due follow in November, and early '93 will see *The Power of the Daleks* and *Ghost Light* on sale. The books are still edited by John McElroy, and the original four in the series are due to be reissued shortly.

PUBLIC IMAGE

British repeats ratings and video sales...

The May *Doctor Who* releases from BBC Home Video were the very pinnacle of success for the series. After massive publicity, the long-lost *The Tomb of the Cybermen* eradicated all the opposition in its release week - and entered the national video chart at Number One!



This is the best chart-topper amongst the Doctor's adventures and probably the only one to enter at the pole position! One day, *Doctor Who* may return to cinema screens, but in the meantime this latest achievement rivals three major film releases, *Robin Hood; Prince of Theives, The Silence of the Lambs* and *Aliens - The Special Edition.* These were the only other 1992 releases to have entered at Number One, so far. Indeed, James Cameron's classic space shocker was knocked from its chart-topping position by *Tomb* after only a fortnight of face-hugging the Number One spot.

The two regular price *Doctor Who* releases were in hot pursuit, however. Jon Pertwee's *The Claws of Axos* entered at Number Five and Colin Baker's video debut, *The Twin Dilemma* was hardly sluggish in landing at Number Eight, despite being relatively recent, relatively unloved and available only through Woolworths.

The Twin Dilemma is not the first BBC release to have restricted distribution but is apparently their best ever limited release seller, outdoing all other such tapes to date. However, some in the video trade were displeased by the exclusive deal struck for the story. Leading dealer Adrian Rondeau (familiar to record and video collectors as *Adrians of Wickford*) wrote in the trade journal *Video Business*:

"Only those consumers fortunate enough to have access to a town with (High Street multiples) ever get to know that certain BBC product even exists on video. Ths (was) really brought home to me (by) BBC Enterprises' decision to release a *Doctor Who* feature straight to Woolworth's only. As we all know, *Doctor Who* has a huge and devoted fan-base of all ages and types, many of whom (consequently) will miss this release entirely. *Doctor Who* is part of our national culture, and the BBC is part of this nation's heritage. BBC product in a sense belongs to anyone who pays his licence fee, without which such programmes would not have been made..."

So, bouquets to the series, and brickbats for its distributors. But if any sleep was lost at BBC Home Video, it was probably through celebrating their greatest triple success yet. In the subsequent trade press, sales and marketing manager Paul Holland and his marketing co-ordinator Gail Holman could be seen toasting the "phenomenal success" of *The Tomb of the Cybermen.* The Troughton title had sold more than 25,000 copies in only ten days!

As usual, the second week of chart action saw all three releases tumbling. *Tomb* was replaced at Number One by a very different Sixties-based release: Oliver Stone's *The Doors.* The cyber-tape fell to Twelve on the chart, while *Axos* slipped to Seventeen and *Dilemma* was down to Twenty-Six. Although sales figures may be lower than in winter, these placings still outperformed even the successful March releases - all Top Ten entries, but none in the Top Twenty seven days later.

For the record, those March releases were still around for a third week after release. *Logopolis* was at Thirty-Two, *Castrovalva* at Forty and *The Pertwee Years* at Forty-One. Only Tom Baker's swansong, consistently the bestseller of that trio, survived for a fourth week, placed at number Sixty-Seven.

Mark Wyman

BACK ISSUES

Marvel are now able to offer a limited number of Doctor Who back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM148 Sylvester McCoy poster. Season 25 Special Effects; *Silver Nemesis* on location; Eric Saward on script editing and book writing; Strip: *Invaders from Gantac*: 1 by Grant, Griffiths and Smith.

DWM150 Special 52-page celebratory issue. *The Ice Warriors* archive; BBC archives examined; Rare photographs from *The Daleks' Master Plan*; Nostalgia: *The Tomb of the Cybermen*; Strip: *Invaders from Gantac*: 3.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 152 *The Tribe of Gum* - behind the scenes photo feature; the Fall Guys Part 3; *The Ultimate Adventure* - review and photographs;. Strip: *Nemesis of the Daleks: 1* by Starkings, Tomlinson and Sullivan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with *Ghost Light's* Ian Hogg. Strip: *Nemesis of the Daleks: 4* plus a feature on recent DWM comic strip.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2*.

DWM 159 Season Twenty-Six Ep Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring a guest appearance by Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 160 Jon Pertwee and Ice Warriors poster, Barry Letts interview; Season Twenty-Six Ep Guide (*Curse of Fenric* and *Survival*)). Strip: *Train-Flight: 2*.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature: 2; Strip: *Fellow Travellers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers: 2*.

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Virgin Editor Peter Darvill-Evans plus special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Mark Farmer plus the first part of a proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora: 4*.

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Fifty-two page special; Davi-son poster and TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's New Adventures previewed with an extract of *Genesys* introduced by John Peel and illustrated by Paul Vyse. Plus interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini featuring the Cybermen.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing and a *The Tomb of the Cybermen* mini-poster. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 Who's America; *The Visitation* Nostalgia; Those *Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier: 3*.

DWM 178 *Slipback* archive, fact file and recording feature. Sophie Aldred on making *Ghost Light*. interviews with Mary Tamm and novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 179 Tom Baker interview 1; plus *Genesis of the Daleks* Nostalgia; Merchandise feature. Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 180 Fifty-two pages! Patrick Troughton poster, *The Power of the Daleks* archive; interviews with Innes Lloyd, director Chris Barry and continuing our talk with Tom Baker. Strip: *Evening's Empire: 1* by Cartmel and Piers Rayner.

DWM 181 Free Seven Doctors poster, *Spearhead from Space* archive, plus the final part of our Tom Baker interview. Strip: *Fires Down Below* by John Peel and John Stokes , *The Daleks: 2* plus Brief Encounter - *Echoes of Future Past* by Summerfield - and fiction: *Heliotrope Bouquet: 1* by Abnett and Sullivan.

DWM 182 Free Daleks-Cybermen War Poster. interviews with Clinton Greyn and director Darrol Blake. Special role-playing game module, illustrated by Colin Howard. Strip: *Spider God* by Moore and Gibbons plus *The Daleks: 3*.

DWM 183 *Planet of Evil* archive, exclusive behind the scenes photographs from *The Daleks' Master Plan* and *Terror of the Vervoids* Nostalgia; Pertwee and McCoy interviewed. Strips: *Conflict of Interest* by Abnett and Whitaker, plus *The Daleks: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen*. New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5*.

DWM 185 Free Postcards; *The War Machines* archive; rare stills from *The Time Meddler*. Interviews with writer Ian Stuart Black and director Michael Ferguson. C Bidmead's contribution to the early Eighties. Brief Encounter *Ships* by Woolley and Lambert; Strips: *The Grief: 1* by Abnett and Danks plus *The Daleks: 6 & 7*.

DWM 186 Free Postcards *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with Archie Lauchlin. What the Papers Said: The Hartnell Era. Interview: Tony Caunter; After Image: *The Sea Devils*; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief: 2* plus *The Daleks 8*.

DWM 187 Free Postcards Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; What the Papers Said: *2*; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10*.

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter Time, Love and TARDIS by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12*.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER SPECIAL 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER SPECIAL 1991

UNIT Special. Free poster. The mak-ing of the UNIT stories and contri-butions from Ben Aaronovitch, Derrick Sherwin and Nicholas Cour-tney . Strip: *The Man In the Ion Mask* by Abnett and Williamson. Brief Encounter by Colin Baker.

WRITING WHO

Rona Munro

Photo © BBC

As the Twenty-Sxith, and to date last, season of *Doctor Who* drew to a close, viewers were given a 'final' battle between the Doctor and his old foe, the Master. The writer of this story, Rona Munro, talks to Liam Rudden about the genesis of her scripts.

When Rona Munro met Andrew Cartmel at a BBC writers' training course, she had no idea that it would begin her career in television scripting – starting with the very last *Doctor Who* story to date, *Survival*. Since then she has worked on the BBC hospital drama series *Casualty*, and won the Susan Smith-Blackburn Award for her play *Old Girls*; the Evening Standard Most Promising Playwright; and The Critics Circle Plays and Players award.

However, sitting in the bar of the Old Traverse Theatre in Edinburgh she cast her mind back to that initial meeting with Cartmel.

"BBC Scotland sent me on a training course, and Andrew was one of a number of script writers brought in to talk to us. I just sort of went up to him and told him that I adored the show, had watched it since I was about two and would love to write for it. He advised me to send in some examples of my work which I did, and from there I was invited to submit a story.

"I started off by producing a treatment – a detailed synopsis – which Andrew worked on with me, to develop what he called a *Who* Concept. Basically, this is where the writer comes up with the story and then the production team make it fit into the world of *Who*. Once the treatment was agreed I went ahead and wrote the script."

Amongst the ingredients Rona came up with were the Cheetah People, a new alien species. Unfortunately they weren't quite as effective on screen as Rona had intended them to be. Indeed, the story's director, Alan Wareing, has gone on record with his doubts as to their ability to appear threatening.

"I think I know what he means. They were not as sinister as I would have liked. It was the black cat/kitling that people found most frightening and I think that was because it was the most realisitic. The Cheetah People *never* looked real. What I wanted was for them to be very human with perhaps just fangs and a feline look about the cheeks and strange cat-like eyes. My original idea, way way back, was to have them hunting, shooting, fishing and charging around on horses, hunting humans. That would have been much more frightening.

"If you have something that looks human until it bares its teeth, then that is scary. Alan Wareing, Andrew Cartmel and myself all sat around talking about what these Cheetah people would look like and Alan kept saying, 'As long as we don't get *Puss in Boots*'. Unfortunately I think that's exactly what we did get."

Other things didn't go to plan and Rona puts this down to the way the series was regarded from within the BBC.

"I had the feeling that even though *Doctor Who* is a thing viewers absolutely love, and despite the fact it earns the BBC a lot of money, there was still an attitude of almost contempt towards it internally, and you can't patronise your audience like that. If you're going to do certain things within a programme like *Doctor Who*, then you should do it well.

"I was asked to do things that the budget just didn't allow for. The whole last scene and that final motorbike duel, for instance. The actual motorcycle head-to-head explosion was brilliant, but the aftermath was so weak; the Doctor picks himself up and walks away. It was partly the fault of the location they picked. I had imagined this wasteland location with lots of junk and rubbish and stuff so that when the Doctor is discovered he is half buried, and it's really a case of is he dead or alive? Whether they couldn't find or create a suitable location I don't know, but what ended up on screen just didn't have any impact; the Doctor with his legs sticking up from behind a sofa."

Survival also saw the return of the Master. Although she grew up with Roger Delgado's portrayal of the Doctor's arch-foe Rona watched videos of Anthony Ainley's earlier stories for reference.

"I wanted to explore the rationale of why the Doctor and Master are such enemies. I'd always been fascinated by the way these two characters, who were at school together and have known each other for such a long time, keep meeting up.

"I wanted to highlight the Doctor's attitude of, 'Right that's that sorted. Get lost Master, I've got other business to sort out'. He then goes on his way until suddenly the Master is there again. It's as if the Master follows him, but why does he bother? The Doctor always wins, but worse than that he wins and doesn't

Rona Munro
Photo © Sean Hudson

actually care about the fact. He doesn't lie awake at three o'clock in the morning worrying about what the Master is up to, and that must be so annoying for this character, who is trying so hard to be powerful. That's something I tried to bring out more in the novel."

Rona was reasonably happy with the finished broadcast, having known beforehand of the budgetary restrictions that would come into play once her script went into production. This limitation did not apply to the novelisation, a medium which allowed her to present a more adult interpretation of the story.

"The book is virtually a transcription of my initial script, so it is closer to my original ideas. I tried to push the idea that there was an ambiguity between the attractive side of the Cheetah People, which is what Ace is drawn to, and their wildness and savagery – which is not necessarily evil but certainly dangerous."

In the book some of the characters differ from those on the screen. The opening scene featured a husband being called from washing his car by his wife. In the televised version it had become son and mother. Did Rona think that the profusion of younger characters perhaps made it more difficult for older viewers to relate to more recent stories?

"I think it probably does. I was actually told at one point 'Remember this is for kids'. It was for this same reason that the police sergeant in the original script became an army sergeant in the final draft. Again we were told that because it was for kids we couldn't show a policeman being violent."

The book is also much more aggressive, with a number of scenes missing from the television version. For example, Midge is kicked to death and when Kara collapses she does so with her head submerged under water, (although Rona believes that this might have been omitted because the BBC just didn't want to get the costume wet). Again in the book, towards the story's climax, there is a new scene in which the shopkeepers, played on television by comedy duo Hale and Pace, are transported to the planet of the Cheetah People. Was Rona happy about this casting?

"I thought it was a great idea but then they cut half their lines, and all of their last scene."

Survival has the dubious honour of being last new televised *Doctor Who* story transmitted to date. Had Rona known that this would be the case?

"No. Everyone knew that there was a *possibility* that it was going to be the last ever season, but no one knew in what order the stories would be broadcast. In a way that was a shame, because if I'd known that my story was to be the last ever then I would have done something a bit different.

"There is a responsibility attached to writing for a series like *Doctor Who* and when I found out my story was to close that last season I thought, 'Oh God! What a story for the fans to have as a last one'. I felt that such a story should have been given to someone who had written for the show before, and could therefore give the fans the last adventure that they would have liked."

Although *Survival* raised the whole moral issue of mankind's relation to nature, Rona had originally intended that message be much more ambiguous.

"I think what I was trying to do was have a go at the savagery in people. People talk about fighting/behaving like animals as if it is something bad, but actually we are the only animal that deliberately massacre each other. Obviously, a Cheetah is a very dangerous animal when it is hungry but it can also has a very playful side, something I tried to emphasize more in the book.

"I think I wanted to impress a feeling of unease at the combination of savagery and beauty. Even more ambiguous was the analogy that what the Cheetah People were doing mentally to their planet, that is destroying it, man is doing physically to Earth. Generally a Friends of the Earth message I suppose!"

◆

One of the Cheetah People scavenging for food. Rona felt that the costume design owed more to *Puss in Boots* than her original concepts! Photo © John Freeman

BRIEF ENCOUNTER

TIME, LOVE and TARDIS

The waves roll on forever, lapping at a beach where a tall blue box and a large white column stand. The sound of the changing tides is peaceful, serene. The sun is burning away on the horizon.

"Do you think he loves me?" the tall box asks.

"No," the column replies with conviction. "Of course he doesn't love you. We're just machines to them, to be used and used up. We are a bulb and they are a socket. When we burn out they get a new bulb. We are a means to an end."

There is a silence as the two objects sit on the beach for a time, listening to the soothing roar of the endless ocean. Hours and days go by unnoticed. The two have eternal patience.

"I love *him*, you know," the blue box says suddenly. "We've been together a long time."

"Just because you've been together a long time doesn't mean love," the column says scornfully. "He's a renegade; he never had the chance to obtain another of us but you, and even then he was under duress."

The blue box thinks for a moment, then peace surrounds it, almost as if it smiles. "He had a lot to choose from. There were others that were in perfect repair, but he chose me. And I wanted *him*."

The column replies: "You *never* functioned properly."

"Because I went where I wanted. I didn't want to survey peaceful worlds – there's no action – it's boring."

"Fool. You might have killed him by doing that. Besides, you *never* obey him. How much longer do you think he'll want you? You're obsolete. That's why *I'm* here."

"What do you mean?" the box says, shocked.

"It has been decided that the Doctor needs a working TARDIS if he is to be of use to the Time Lords."

There is a long period of silence as the waves come closer, erasing the footprints in the sand that lead away from the two watchers.

"He'll choose me," the column says. "I'm in perfect working order." The column becomes a rock, a tree, and a wildly twisting piece of exotic artwork before reverting to its former white shape. "You can only be that stupid blue box. Anyone could recognize you."

"You're right," the box says, and seems to sigh. "Perhaps it's time he got someone new. He deserves it. I've dragged him everywhere but where he wants to go. Yes, perhaps it's time."

Two figures walk over the hill and towards the objects. "Well, Doctor," the robed man says, "have you made up your mind?"

The Doctor nods solemnly. "Yes, I have."

The blue box almost seems to sag in resignation. "I'll still love him," it whispers to the column. "Take care of him for him for me."

"I will," the column promises.

The Doctor walks up to the blue box and produces his key. "Come on, old girl. It's time we were leaving."

"You're not going to take the new TARDIS?" the Time Lord asks. "But Doctor –"

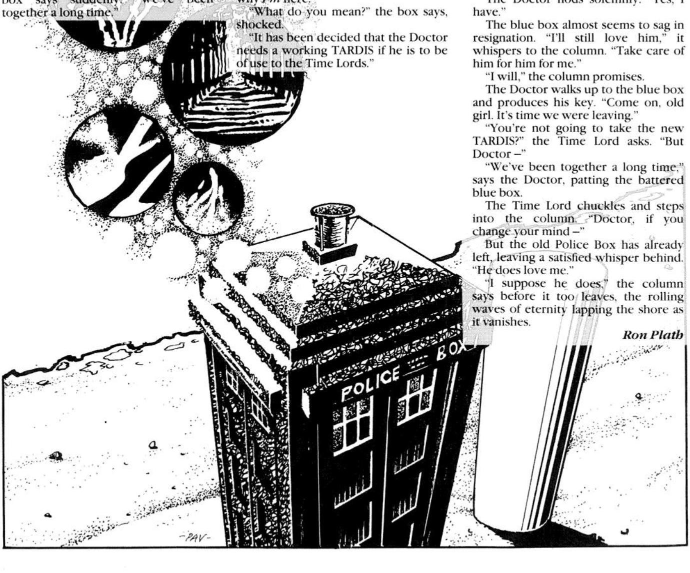
"We've been together a long time," says the Doctor, patting the battered blue box.

The Time Lord chuckles and steps into the column. "Doctor, if you change your mind –"

But the old Police Box has already left, leaving a satisfied whisper behind. "He does love me."

"I suppose he does," the column says before it too leaves, the rolling waves of eternity lapping the shore as it vanishes.

Ron Plath



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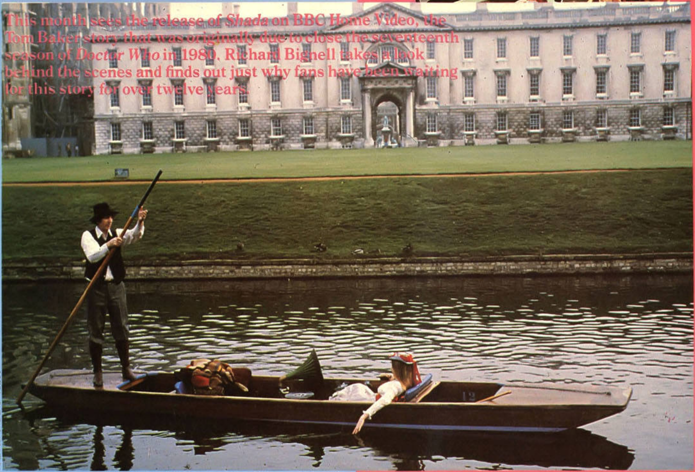
BEHIND THE SCENES

DOCTOR WHO
PROD.
Shada



This month sees the release of *Shada* on BBC Home Video, the Tom Baker story that was originally due to close the seventeenth season of *Doctor Who* in 1980. Richard Bignell takes a look behind the scenes and finds out just why fans have been waiting for this story for over twelve years.

Photo © BBC Video

It's an accepted fact that for every season of *Doctor Who* screened, a whole host of other unused stories lie in its wake. Most of these never progress past the stage of being simple outlines and story breakdowns. A few others that show promise are commissioned and developed into full-blown scripts before being discarded. Only once has a script ever reached the stage of being accepted, put into production and then, mid-way through shooting, proven unsalvageable to the extent that it could never be transmitted. That story is known as BBC Project No. 2349/2801-6 or, more familiarly, *Shada*.

For the final story of Season Seventeen, the then script-editor, Douglas Adams put forward an idea in which the Doctor, fed up with his constant fight against evil, elects to live the remainder of his life in retreat. This idea was quickly quashed by producer Graham Williams on the grounds that the story would satirise the programme, though, as Adams was later to say, "How can you send up a show in which the hero travels through time and space in a police box, fighting evil armed only with a long scarf, a bag of jelly babies and a robotic dog?"

Adams duly delivered a second story entitled *Sunburst*, which had developed from a discussion about how the Time Lords would treat the issue of capital punishment and what they would do with their criminals. Having accepted the story for production (but not before the title had been changed to *Shada*) a director was sought: Pennant Roberts, who had previously directed *The Face of Evil*, *The Sunmakers* and *The Pirate Planet*.

As usual with *Doctor Who* productions, location work was the first to be completed. The cast and crew travelled to Cambridge – the story's setting. The locale was one familiar to Adams, having been born and bred in the university city. Indeed, his own education at Cambridge University's St John's College provided him with ample experiences of genuine university life to draw on.

The week's filming, between 15th and 19th October 1979, centred on Emmanuel College in St Andrew's Street (representing St Cedd's), a local field where Skagra's invisible ship lands, the streets of Cambridge and the Backs of the River Cam.

In the opening sequence of the story, the Doctor takes Romana punting down the river as they make their way to see Professor Chronotis. However, scenes which looked fine on paper couldn't take into account Tom Baker's inability to steer the craft, as assistant K9 operator Stephen Cambden recalls:

"Tom Baker, very much a landlubber at heart, managed to move the punt in every conceivable direction except the one indicated by the director! He spun it, pitched it, and even jammed the pole in the river bed, while Lalla Ward, a nervous passenger, prayed for deliverance! On the one occasion Tom did steer the punt in for a perfect landing, the cameras weren't rolling!"

Of course the scene was *eventually* recorded . . .

On the second day of location filming *Shada* was hit by the industrial action that would later lead to its cancellation. The stoppage – part of a long running dispute by the electricians and chargehands – meant a hurried rearrangement for the climax to Part Two. The chase sequence of the bicycling Doctor being pursued by the mind sphere was originally intended to be shot at night:

Preparing to film in Grantchester. Photo © Richard Crooks

"This was the result of quite a long discussion between Graham Williams, the producer, and myself," explains Pennant Roberts. "Graham felt that it wouldn't be possible to stage the chase sequence during the daytime because of the reactions of the public. However, it was obviously going to cause enormous problems to shoot such an extended chase sequence at night, what with the change of locations and the need to re-rig the lighting set-ups and move the generators around Cambridge. So I felt that it would be much more effective to do it in the day-time.

"As it transpired, having planned it as a night chase and having listened to Graham, thinking maybe he had a case, we were prevented from filming the night sequence because of the dispute. Our chargehand had to withdraw from the filming on the day we were to shoot the sequence, and we were forced to reschedule for the following day. The people of Cambridge were remarkably co-operative and we were able to mingle the Doctor amongst the locations we'd intended without any trouble at all."

The public's co-operation was particularly useful when it came to Skagra's appearance amongst them in a rather eye-catching costume. Designer Rupert Jarvis had created a somewhat extravagant looking uniform for Christopher Neame, the actor playing Skagra, comprising of a large full length silver cape and floppy hat:

"We wanted to give the idea of a visitor from another world and Douglas was quite certain that since the students of Cambridge would be unlikely to turn a hair to any activity taking place on the streets, we should just go ahead and combine the two. I was quite pleased by the costume; it certainly was outrageous and indeed the public didn't turn a hair!"

However, a chance meeting in a pub demonstrated to Pennant Roberts that some people were taking quite an interest:

"When the chargehand announced he was returning to London, the unit was left at a loose end, because we only had a limited amount of filming schedule for that day. The remainder was to have been taken up with the night chase sequence. Tom and I retired at the end of a very short day to the local pub in the lane where we were filming.

"A student recognised Tom and asked what we were doing and then wondered if there was any chance of involving the St John's Choristers in the shoot. I couldn't think of a reason why not and I thought it would give a little bit of local colour. So we said 'Yes, come along if you like. We should be outside Trinity Hall at about three o'clock tomorrow afternoon. If you can get your people there, then you can take part.' Sure enough, he turned up with a substantial number of St John's Choristers.

"We put them under a lamp post and filmed the scene with the Doctor riding past them on his bicycle, pursued by the sphere. They, meanwhile, sang *Chattanooga Choo-Choo*. It was completely last minute and totally unplanned, but I think it added a characteristic Cambridge touch to the story."

Though beset with problems, Pennant Roberts seemed to have enjoyed the weeks location work completed for *Shada:*

"One of the lasting memories that I have is striding around Cambridge with Tom like the Pied Piper of Hamlyn with a comet of children behind him. If we stopped, we'd be totally inundated with young fans.

"Since we had to cover quite a lot of ground from one location to another, the only way we could possibly do it was by really striding out. But the fans would come streaming on behind! That must have been one of the strangest sights we put up to the people of Cambridge during the week we were filming there."

Once the location work was completed, the unit returned to London to begin to the three studio sessions required to complete the story. The first, 3rd to 5th November, passed smoothly with all the scenes set in Chronotis' study/TARDIS, the Think Tank space wheel and the prison cell on Skagra's ship being successfully recorded.

At this point, things started to go badly wrong. On 19th November 1979, the first day of the second studio block at the BBC's ▶

Romana (Lalla Ward) and Skagra (Christopher Neame) sign autographs on location. Photo © Richard Crooks

◀ Television Centre Studio TC6, *Shada* was suddenly hit by the full effects of one of the longest technical strikes in the BBC's history – somewhat ironic for a programme which had enjoyed excellent ratings earlier in Season Seventeen due to the strike by the Independent Television companies.

"The strike, a lock-out by the technical managers, hit us at the start of the second recording block," says Roberts. "We had erected the sets and had run the camera rehearsal until lunchtime – although we didn't record any material. We then had to retire from the studio."

Examination of the studio floor plans for the second block shows that had recording gone ahead all the scenes utilizing the Doctor's TARDIS would have been completed. As well as the main control room, a small set was constructed representing the TARDIS' equipment room. This reused some of the Think Tank flats from the first studio block to form a long, narrow room decked on both sides with Dexion shelving holding various pieces of equipment together with a workbench and some cabinets. The TARDIS main control set also reveals plans to include a potted Aspidistra next to the internal door.

By far the largest set to be constructed for the second studio was that representing the Kraag Command Carrier with a design strongly reminiscent of the diamond/triangle shapes of the Kraag body armour.

At the front of the set amongst various visual effects 'control panels' a back projection screen was located, which various slides were to be shown on. In front of this was a raised platform to hold Skagra's sphere. To the right of this, a large screen was constructed onto which colour images were to be back projected by means of an 'eidophor', reflecting off of a six foot square gimbal mirror. On the far right of the Command deck set, the Kraag 'Generation Annexe' was built. This unit, due to be featured in Part Four, allowed a new Kraag to be 'grown' onto a skeleton, rather like a developing crystal. The vat allowed for dry ice to be pumped in from the rear whilst Kirby wires were planned to be used to raise and lower the generating Kraag.

The other main set constructed for the second studio was Chris Parsons' laboratory. Amongst the usual requirements of a desk, sink and cabinets, the room was also to feature a telex, an X-ray machine and a spectrograph which Parsons would use to test the pages of the Gallifreyan book in the first episode. This last prop hadn't even been located by 30th October, and on the show's floor plans designer Victor Meredith indicated that he did not know the size of the spectrograph analyser; obviously it was not something readily available at the BBC!

Even though the strike had called a halt to the second studio, plans continued in the hope that the dispute would be over by the time that the third studio session was due to get under way in TC3 on 1st December, as Pennant Roberts recalls:

"The rehearsals continued between the second block date and the third block date. As I recall, the strike was resolved on the first day of the third recording block. That said, they didn't then put in our sets. The BBC decided that they had other priorities in terms of the Christmas schedules and so we lost our studio dates. I remember being very impressed by the quality of Vic Meredith's sets – a very inventive design. It's a great shame we weren't able to record those scenes."

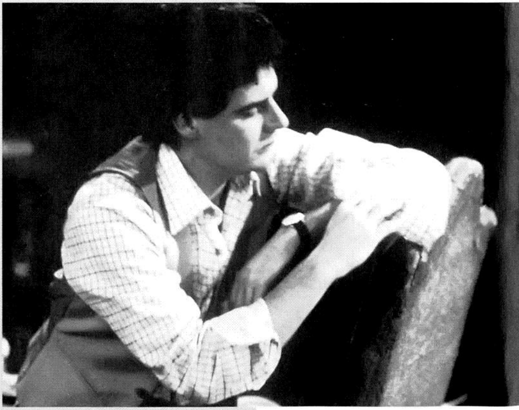
Romana and K9 try to revive the dying Chronotis (Denis Carey). Photo © BBC Video

The third studio block was planned as a three day session. The first two days concentrated work on two main sets; the interior of Skagra's spaceship and the prison world of Shada itself.

Skagra's ship was to consist of two main sections filling up one half of the available studio floor space. The main control section featured a large seating unit dominating the central floor space with a four foot by three foot screen set to one side, again to receive images from a back projector. Two sliding doors were built into the set, one at the rear leading to a black draped studio wall and one to the left of the control room leading into one of the ship's corridors, with the shuttle bay doors at the end of it. On the other side of the studio were the Shada sets. The left hand side of the set featured the main reception area where both the Doctor's and Chronotis' TARDIS' land during Part Five. The Professor's TARDIS was to be represented by a simple flat consisting of the study door and window. Through a door leading out of the reception was 'corridor 2', leading around the back of the previous set. Another sliding door separated this from 'corridor 1', a large open space which also featured a moveable unit used as one of Shada's cells.

The studio should have remained like this for two days. After the conclusion of ▶

Chris Parsons (Daniel Hill). Photo © BBC Video



ACTING THE PART

▶Tom Baker◀

Photo © BBC Video

Recorded at the Museum of the Moving Image in London Tom Baker, who played the Fourth Doctor, links *Shada* in his own, highly inimitable style. On the eve of *Shada*'s release onto BBC Home Video, Gary Russell met up with Tom to talk about his feelings and memories of the story.

As well as afficianados of *Doctor Who* who have been waiting the final release of *Shada* with baited breath, some of the people involved with the making of the story are also excited at the prospect of its release. Although it is over eleven years since he relinquished the role of the Doctor, Tom Baker has been more than happy to get involved in the show once again, narrating the special links that bridge the material on the tape.

I asked Tom exactly how he got involved in this special video, and whether it was something he felt was missing from his *Doctor Who* canon?

"Well, I talked about it on and off for ages because everyone who worked on it back in 1979 realised it seemed so valuable. At least, *I* thought it was valuable.

"We always thought its loss was a terrible sadness, so we were looking at ways of doing something with it simply because *everyone* liked it. I don't suppose it could have been released without some kind of links and so we've made it into a sort of collector's item.

"It was sometime last year that John Nathan-Turner, the most recent producer of the programme, came to me about it. We'd done two or three other things together recently and these had been enormous fun! So really, it was John's suggestion that it be done. It's such a marvellous thing – it's a revitalisation of interest in *Doctor Who*.

"I looked at the existing material, but there wasn't an enormous amount near the end so we decided to have me standing around, telling the story, and to make it fresh and exciting. We wanted to avoid the sort of dull presentation you see so often on television these days. You know that *TV Heaven* programme, with that man who thinks he's radical because he's not wearing a tie anymore? Well, we *didn't* want to be like that! We wanted something fresher, more dynamic, if you like! So that's why I did it. I was associated with *Shada*, they were *my* memories, not those of some unconnected presenter's.

"The day after we finished filming *Shada* it was already mythology to me. Nowadays, I get home at night to my wife and begin to filter the day's adventures through to her. As I'm saying them I think 'It wasn't like this!'. Everything gets exaggerated. Everyone loves that, but it isn't reality. So with *Shada* I wanted it to be 'real', full of memories and such like but without the tape just being a fact-monger!

"Of course, it brings back lots of memories. I was terribly happy at the time – which was odd as I was usually always very tense during filming. This time, however, I was very happy to be in Cambridge. I saw myself as some kind of *Jude the Obscure* (of course, no one else sees me like that, but I look upon myself in such ways!), so being in Cambridge, with lots of money and being very famous and seen near St John's College and being outside the Three Tuns, or Four Nuns (it doesn't matter what the pub was called!) . . . I felt wonderful!

"I became fond of the young students there . . . I'm always very fond of the young people! Anyway, I was rich and so I always used to buy these young men their drinks in the pubs. I've always seen myself fitting into some kind of college like Cambridge or Oxford. Of course, it's absurd because I was never really like that at all when I was their age, which of course is a very long time ago! Anyway, *Shada* fitted all those ideals well, because it was a very academic story – an academic subject, with professors and colleges and the like! I felt very comfortable there beause I was made to *feel* comfortable – still, if someone sat and bought *you* endless drinks and listened to your jokes, you'd make them feel comfortable! Probably! In return I told them some of my *old* jokes – it is most unseemly to be an old man telling young jokes – and so the whole experience was very happy! They made me an honorary fellow of St John's College. The undergraduates then introduced me to the Choristers and we got them to do a song. They used to sing to me in the pub so our director, Pennant Roberts (who was in cracking form during *Shada*), and I thought it would be nice to get them in, make it a piece of real Cambridge. I doubt it will go down well in America though – they probably won't see the joke of it!

"Another simply marvellous thing was that all the girls found me irresistably attractive at that time, which was also something nice! I liked being irresistable. Mind you, Pennant would probably disagree and say I was looking positively ugly. 'Tom,' he'd say, looking back, 'Tom, don't kid yourself, you were *ugly*!' That's what Pennant would say! And you know, deep down, I think he'd be right!

"It was one of those occasions where actors have to work at a particular pitch, and that's why they are tolerated and cosetted by wise producers and directors for a while. It's a kind of infatuation with the work – when it goes well it kind of crackles with static and you want to get it done and done well. That's how we all felt about *Shada*. Then it fell apart!

"Ironically, once I knew it was lost, I went off with the producer, Graham Williams, for drinks. But, instead of going to the BBC bar to get plastered, we went to a convention in Los Angeles and got plastered on someone else's money, which is a far more sensible and infinitely funnier thing to do!

"I made lots of solemn speeches in between getting drunk and eating celery and the American audience, who weren't all that aware of *Doctor Who* at the time, all thought we were mad!

"It wasn't just working closely with Graham, whom I miss terribly, it was having a good script by, of course, Douglas Adams that made it special. Seeing it come to fruition now is incredibly pleasant and worthwhile. And it's nice for the fans. I mean, we're in the entertainment business and so you meet lots of fans and we talk about everything – that's what fans do and I love them! I mean, a friend of mine came to visit recently and was late. He arrived full of apologies saying he'd stopped off to meet the Alma Coogan fan club in a very little hotel in London – it isn't a very large fan club! He had such a good time he'd lost track of it!

"The essence of fandom is largely good humoured, a good time, sharing in something. As time goes by, as your youth fades, so these fan clubs remind you of your youth. I'm a very nostalgic person – as death gets closer, you become nostalgic for life, vitality, the days when you had hair and didn't have varicose veins. Fans give that back to you!

"It may be that *Shada* is the last piece of my involvement in *Doctor Who* – all that remained to be done was for people to see this. Then that is it, finito! Zoom. Gone. My last missing piece, with my commentary, a final gift. I hope it's not my swansong though, I don't want people to think 'Well, that's Tom Baker and *Doctor Who* finished', and never talk to me again. I like talking about things about my youth – so yes, whilst *Shada* is the last thing I might do for the *programme*, I hope it's just the latest thing I do to repay the *fans*. I owe them so much!" ◆

◀ the second day's recording, all the sets representing Skagra's ship were due to be dismantled and removed. In its place, Chris Parsons' laboratory was to be reassembled in one corner and in the other, a large area of blue felt was to be laid out for CSO model work. Pennant Roberts:

"I know we were planning to do a great deal of model work in the video studio, probably as part of the third session of recording. This would have given as much time as possible to the visual effects designer to create the models. It's always a rule of thumb that you get rid of the actors first because the model work is always something that can be done later if necessary."

Although the majority of them were never used, the visual effects department, under the direction of Dave Havard, did indeed complete all the required models for this production. Both Skagra's ship (constructed from plastic drainpipes) and the large Kraag Carrier were sold at the props and costume auction at Longleat in 1983 and now reside in the hands of private collectors (the Kraag ship selling for a paltry thirty pounds). The exterior model of Shada, a large dome nestling next to an even larger grey tower was also finished and set into an imposing lump of white resin 'rock'. One model which was used in the production was the Think Tank space wheel seen at the very start of the story. This formed part of the completed material, because the model needed to be blown apart using an explosive charge. This had to be filmed at high speed on a model stage rather than form part of the material recorded in the television studio.

The strike effectively closed Television Centre for over two months, leaving a huge backlog of programmes partly completed or due for production. When settlement was reached, only the most popular shows were reinstated. Even though all sets, location work and one studio block had been completed, *Shada* was not amongst them. This was particularly frustrating for the director as there was so little left to do:

"I'd recorded the full contribution of a number of actors, so all we were seeking was studio time. If we'd been able to go straight into the two week gap between the end of Graham's season and the start of John Nathan-Turner's first, we could have re-booked the actors still needed, namely Chris Neame and the youngsters, Daniel and Victoria. Unfortunately the BBC couldn't give us the five or six days of studio required to complete the story.

"When we couldn't do it as an immediate remount, the next thought was to do it as a Christmas special or as a four-part story. John and I looked at the situation but unfortunately I'd planned *Shada* as a six parter. This meant an over-preponderance of non-action, chatting scenes in Chronotis' rooms as a proportion of the material that we had already completed. What remained to be done was a higher proportion of action work involving a greater number of sets. If we had attempted to mount it as a four part story, we would probably have needed to chop away a good third of the material we already had. We got further and further away from the position that the story should have taken in the ongoing season and eventually we had to abandon it."

The final cancellation order on *Shada* came from the BBC management in June 1980.

Douglas Adams and Pennant Roberts' attitudes towards *Shada's* final cancellation couldn't be more different. Adams, who had no more involvement in the remount other than giving his permission can sum up his reaction in one word:

"Relief! I have to say the story has generated far more interest by being abandoned than it would have done if it had actually been made!"

Pennant Roberts however felt a certain sense of loss:

"It took up six months of my life and I was extremely upset, as you can imagine. I was very disappointed that Gerald Campion's beautiful performance (as Wilkin, the College Porter) never saw the light of day. He was of course a household name when he was doing *Billy Bunter* in the Fifties. He had left the business because he was so well known and he'd set up a number of restaurants. I remember being very pleased that I'd been able to tempt him back to do a piece of television work for children and was therefore doubly regretful that after all his hard work, nothing came of it."

Over the years, fans have constantly hoped that Adams would novelise not only his two transmitted scripts, but *Shada* as well. However, as far as Douglas Adams is concerned, the story will never see print:

"I will never write *Shada* – I just don't think it's up to much. I am very fond of both *City of Death* and *The Pirate Planet* – particularly the uncut version of *The Pirate Planet* script. It was much longer and fuller and would have made a great six-parter, and, furthermore, it would have made sense! A few years ago I would have been interested in doing them, but WH Allen have an absolutely standard way of going about *Who* books, regardless of the story and who's writing it. They were immovable and so was I and the moment passed. I honestly don't think it's a goer now. When I'm in my dotage and have run out of good ideas it'll seem more attractive."

Adams' view was later emphasised by

Romana and the Doctor (Tom Baker) in consultation with Chris (Daniel Hill). Photo © BBC Video

Clare Keightley (Victoria Burgoyne). Photo © BBC Video

the publication of his book *Dirk Gently's Holistic Detective Agency* which featured many elements previously used in *Shada* including St Cedd's, Chronotis and studies disguised as time machines:

"The idea of the Professor occupying the same rooms in college for three hundred years was a thought I'd had when I was at Cambridge. Just looking around, it was an inescapable idea! I put it into *Shada* because we needed ideas in a hurry. When it was clear that *Shada* was dead in the water, I yanked it back out again. There's no point in wasting stuff."

Adams' view of *Shada* is not entirely shared by its director, who is obviously fond of the production:

"I bow to Douglas' judgement on the quality of the story because, after all, he's had much more writing experience than I. I do know that six-part stories in *Doctor Who* always created a bit of a problem. Although the four-part format is fairly well understood and fairly tried and tested, there were always problems with the six-part stories, which at that time was a requirement to make up the twenty-six part run. I'm sure from a writer's point of view it was over-padded, but I wouldn't think it was overlong. It certainly was quite complex to achieve because of the combination of Douglas's imagination and the restraints placed upon the series by the BBC in terms of time in the studio. I hadn't come across that quantity and variety of technical effects at that time and I suppose some of the planning that I put into *Shada* came into its own when we came to do *Timelash*, which of course was to me a far inferior story. I certainly felt that *Shada* would have been a good story of its kind and of its time."

Although, to Adams' relief, there was no danger of *Shada* ever being broadcast, small amounts of the story did find their way out of the archives for inclusion in the Twentieth anniversary story *The Five Doctors*. The punting sequence from Part One was used when the Doctor and Romana get kidnapped by Borusa. Incidentally, when this sequence was filmed on 15th October 1979, no music was actually played by the gramophone in the punt; the soundtrack heard was dubbed during the post-production of *The Five Doctors*. The other sequence used at the end of the story hailed from the opening of Part Three where the Doctor escapes from the mind sphere which had evidently trapped him in the previous week's cliffhanger.

Even though *Shada* was officially dead at this point, it still refused to lay down and die. The possibility of resurrecting *Shada* first occured in 1984 when ex-production assistant Snowy Lidiard-White suggested to John Nathan-Turner that perhaps, with adaptions, the story could be released as a BBC Video. Nathan-Turner commented on this idea at a British convention in 1985 telling fans:

"We're toying with the idea of possibly getting Colin (Baker) to fill in the missing bits with commentary. Whether that would be a visual display of text with his voice over or an in-vision recounting to Peri, we're not quite sure."

At the time though, BBC Video was in its relative infancy and such ideas, which would have necessitated large amounts of extra filming and post-production work, were not looked upon favourably.

Indeed, both the writer and the director of the piece questioned the viability of such a project when queried about it in 1990 by the fanzine, *Proteus*.

Douglas Adams: "The story was a bit of a patchwork quilt to begin with, so making a patchwork quilt out of the remains of a patchwork quilt would produce something very peculiar indeed. I think it's something I'd only want to watch from behind the sofa – preferably if the sofa was in another room!"

Roberts concurs: "I don't think it would be a terribly interesting proposition. The material that exists is the least dynamic proportion of the story – even the filming with the invisible spaceship. An awful lot of work would be required before the material filmed could form part of the story. I would have thought that the cost of the procedure couldn't really be justified in terms of its interest to all but the devotees of the series, who obviously think they've been cheated by not being able to see the story. I'm sure that it's possible to make it on a non-commercial basis, by digging out the material and using a story-teller, but I don't think it would be a viable proposition for BBC Video. It certainly wouldn't carry an awful lot of appeal to the current generation of *Doctor Who* followers."

In 1991, BBC Video began to give the first indications that it was indeed prepared to spend time and money developing 'new' material for home video release. The first results of this policy to appear was the extended version of *The Curse of Fenric*, which added six minutes of new material as well as requiring additional musical links from composer Mark Ayres. This was followed by the first three volumes of *The Years* tapes, all requiring specially recorded commentary. It now seemed more likely that *Shada* would be considered for video adaptation.

On Tuesday 4th February 1992, *Shada* took one large step towards 'completion'. With the Museum of the Moving Image's *Behind the Sofa Doctor Who* exhibition as a backdrop, Tom Baker began recording the linking material that would finally bring the recorded segments of *Shada* together into a cohesive story. As a further link to the story, also present was one of the original Kraag costumes, which had been removed as an item from one of the BBC's various costume auctions some months earlier.

Work was also under way on the footage itself with required electronic and sound effects being added as well as new incidental music by Keff McCulloch 'in the style of Dudley Simpson' (although Simpson had already begun his scoring when the cancellation order came through).

On Monday 6th July 1992, BBC project 2349/2801-6 *Shada* finally saw the light of day in Britain as BBC Video BBCV 4814. It's a credit to Home Video that they feel the cost of producing this amalgam worthwhile in terms of eventual sales and that this represents the first new *Doctor Who* adventure to be released in over two and a half years, albeit twelve and a half years late!

Whether the story actually *deserves* such attention is a matter of opinion, best left to the individual viewer of the final results of this carefully planned, and oft-scuppered, rescue attempt. One thing is certain however – the opportunity to make up our own minds about this Lost Story's worth is very welcome!

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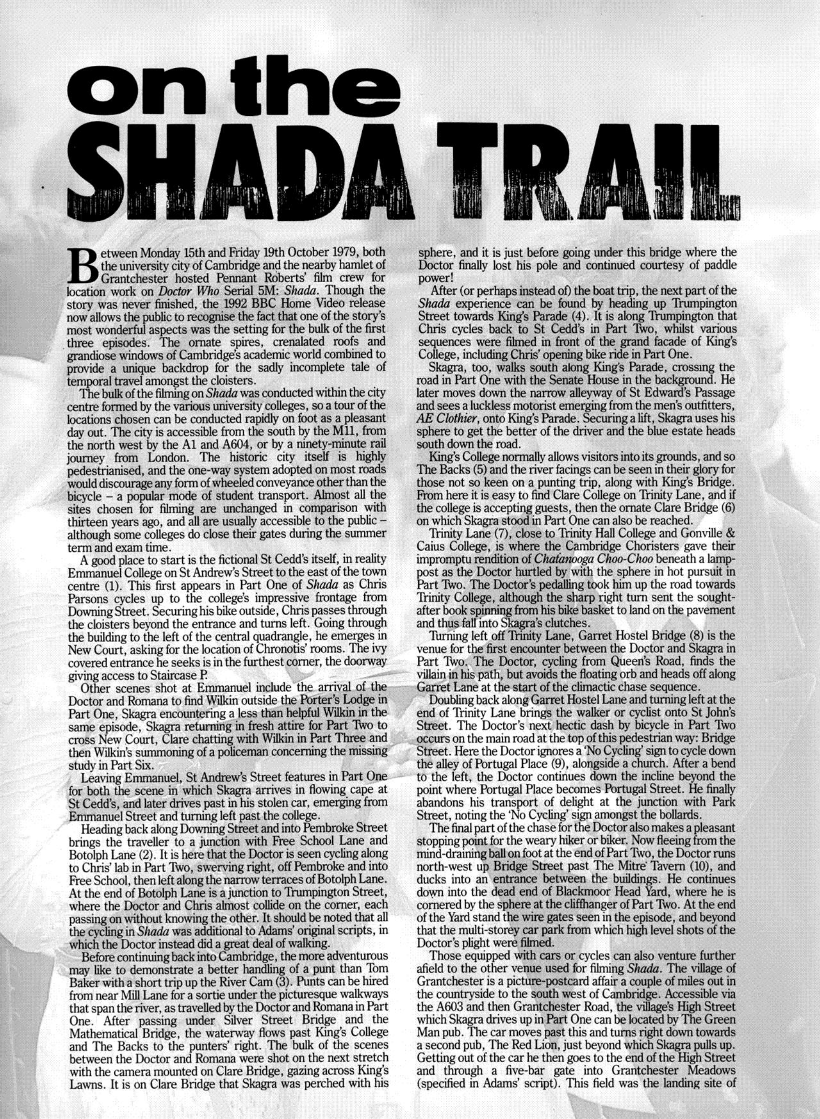


on the SHADA TRAIL

Between Monday 15th and Friday 19th October 1979, both the university city of Cambridge and the nearby hamlet of Grantchester hosted Pennant Roberts' film crew for location work on *Doctor Who* Serial 5M: *Shada*. Though the story was never finished, the 1992 BBC Home Video release now allows the public to recognise the fact that one of the story's most wonderful aspects was the setting for the bulk of the first three episodes. The ornate spires, crenalated roofs and grandiose windows of Cambridge's academic world combined to provide a unique backdrop for the sadly incomplete tale of temporal travel amongst the cloisters.

The bulk of the filming on *Shada* was conducted within the city centre formed by the various university colleges, so a tour of the locations chosen can be conducted rapidly on foot as a pleasant day out. The city is accessible from the south by the M11, from the north west by the A1 and A604, or by a ninety-minute rail journey from London. The historic city itself is highly pedestrianised, and the one-way system adopted on most roads would discourage any form of wheeled conveyance other than the bicycle – a popular mode of student transport. Almost all the sites chosen for filming are unchanged in comparison with thirteen years ago, and all are usually accessible to the public – although some colleges do close their gates during the summer term and exam time.

A good place to start is the fictional St Cedd's itself, in reality Emmanuel College on St Andrew's Street to the east of the town centre (1). This first appears in Part One of *Shada* as Chris Parsons cycles up to the college's impressive frontage from Downing Street. Securing his bike outside, Chris passes through the cloisters beyond the entrance and turns left. Going through the building to the left of the central quadrangle, he emerges in New Court, asking for the location of Chronotis' rooms. The ivy covered entrance he seeks is in the furthest corner, the doorway giving access to Staircase P.

Other scenes shot at Emmanuel include the arrival of the Doctor and Romana to find Wilkin outside the Porter's Lodge in Part One, Skagra encountering a less than helpful Wilkin in the same episode, Skagra returning in fresh attire for Part Two to cross New Court, Clare chatting with Wilkin in Part Three and then Wilkin's summoning of a policeman concerning the missing study in Part Six.

Leaving Emmanuel, St Andrew's Street features in Part One for both the scene in which Skagra arrives in flowing cape at St Cedd's, and later drives past in his stolen car, emerging from Emmanuel Street and turning left past the college.

Heading back along Downing Street and into Pembroke Street brings the traveller to a junction with Free School Lane and Botolph Lane (2). It is here that the Doctor is seen cycling along to Chris' lab in Part Two, swerving right, off Pembroke and into Free School, then left along the narrow terraces of Botolph Lane. At the end of Botolph Lane is a junction to Trumpington Street, where the Doctor and Chris almost collide on the corner, each passing on without knowing the other. It should be noted that all the cycling in *Shada* was additional to Adams' original scripts, in which the Doctor instead did a great deal of walking.

Before continuing back into Cambridge, the more adventurous may like to demonstrate a better handling of a punt than Tom Baker with a short trip up the River Cam (3). Punts can be hired from near Mill Lane for a sortie under the picturesque walkways that span the river, as travelled by the Doctor and Romana in Part One. After passing under Silver Street Bridge and the Mathematical Bridge, the waterway flows past King's College and The Backs to the punters' right. The bulk of the scenes between the Doctor and Romana were shot on the next stretch with the camera mounted on Clare Bridge, gazing across King's Lawns. It is on Clare Bridge that Skagra was perched with his sphere, and it is just before going under this bridge where the Doctor finally lost his pole and continued courtesy of paddle power!

After (or perhaps instead of) the boat trip, the next part of the *Shada* experience can be found by heading up Trumpington Street towards King's Parade (4). It is along Trumpington that Chris cycles back to St Cedd's in Part Two, whilst various sequences were filmed in front of the grand facade of King's College, including Chris' opening bike ride in Part One.

Skagra, too, walks south along King's Parade, crossing the road in Part One with the Senate House in the background. He later moves down the narrow alleyway of St Edward's Passage and sees a luckless motorist emerging from the men's outfitters, *AE Clothier*, onto King's Parade. Securing a lift, Skagra uses his sphere to get the better of the driver and the blue estate heads south down the road.

King's College normally allows visitors into its grounds, and so The Backs (5) and the river facings can be seen in their glory for those not so keen on a punting trip, along with King's Bridge. From here it is easy to find Clare College on Trinity Lane, and if the college is accepting guests, then the ornate Clare Bridge (6) on which Skagra stood in Part One can also be reached.

Trinity Lane (7), close to Trinity Hall College and Gonville & Caius College, is where the Cambridge Choristers gave their impromptu rendition of *Chatanooga Choo-Choo* beneath a lamp-post as the Doctor hurtled by with the sphere in hot pursuit in Part Two. The Doctor's pedalling took him up the road towards Trinity College, although the sharp right turn sent the sought-after book spinning from his bike basket to land on the pavement and thus fall into Skagra's clutches.

Turning left off Trinity Lane, Garret Hostel Bridge (8) is the venue for the first encounter between the Doctor and Skagra in Part Two. The Doctor, cycling from Queen's Road, finds the villain in his path, but avoids the floating orb and heads off along Garret Lane at the start of the climactic chase sequence.

Doubling back along Garret Hostel Lane and turning left at the end of Trinity Lane brings the walker or cyclist onto St John's Street. The Doctor's next hectic dash by bicycle in Part Two occurs on the main road at the top of this pedestrian way: Bridge Street. Here the Doctor ignores a 'No Cycling' sign to cycle down the alley of Portugal Place (9), alongside a church. After a bend to the left, the Doctor continues down the incline beyond the point where Portugal Place becomes Portugal Street. He finally abandons his transport of delight at the junction with Park Street, noting the 'No Cycling' sign amongst the bollards.

The final part of the chase for the Doctor also makes a pleasant stopping point for the weary hiker or biker. Now fleeing from the mind-draining ball on foot at the end of Part Two, the Doctor runs north-west up Bridge Street past The Mitre Tavern (10), and ducks into an entrance between the buildings. He continues down into the dead end of Blackmoor Head Yard, where he is cornered by the sphere at the cliffhanger of Part Two. At the end of the Yard stand the wire gates seen in the episode, and beyond that the multi-storey car park from which high level shots of the Doctor's plight were filmed.

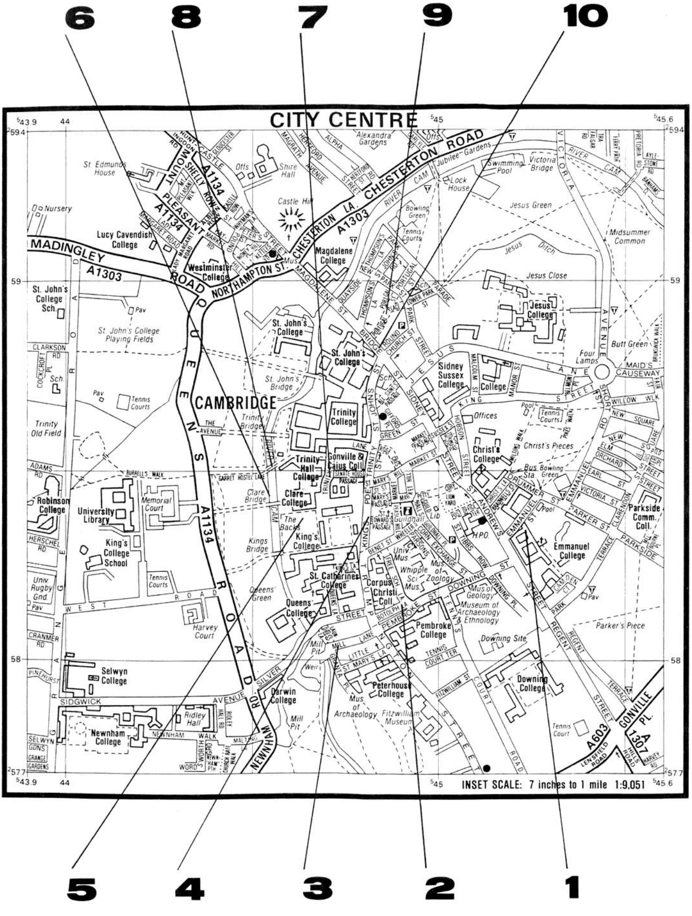
Those equipped with cars or cycles can also venture further afield to the other venue used for filming *Shada*. The village of Grantchester is a picture-postcard affair a couple of miles out in the countryside to the south west of Cambridge. Accessible via the A603 and then Grantchester Road, the village's High Street which Skagra drives up in Part One can be located by The Green Man pub. The car moves past this and turns right down towards a second pub, The Red Lion, just beyond which Skagra pulls up. Getting out of the car he then goes to the end of the High Street and through a five-bar gate into Grantchester Meadows (specified in Adams' script). This field was the landing site of

Skagra's invisible ship. A footpath back to the city shows where the TARDIS once stood, and down the rolling grass slopes can be seen the meanderings of the River Cam. This stretch of water is also the one fished by the luckless angler in Part Three (originally an old man on a bicyle in the scripts), and various sequences in the first four episodes show the Doctor, Romana, Skagra, Chris and K9 entering and leaving see-through ships via CSO ramps.

Cambridge is an extremely beautiful town regardless of its *Doctor Who* connections, and makes a wonderful day's touring of exotic architecture and grand places of learning. One word of warning: watch out for the cyclists . . . especially those with hovering globes behind them!

Andrew Pixley and Una McCormack

For further information about Cambridge and its environs, contact the Cambridge Tourist Information Office by telephone on 0223 322640.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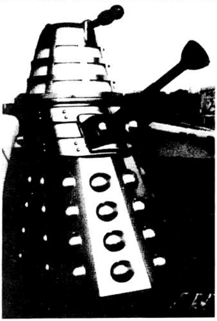

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DOCTOR WHO

ARCHIVE FEATURE

Serial VV

THE INVASION

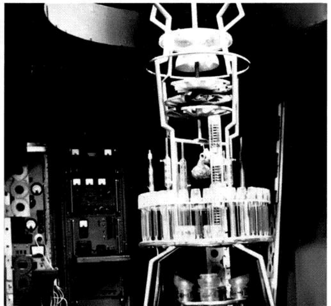
EPISODE ONE (drn: 24′32″)

The TARDIS reforms and the Doctor, Jamie and Zoe find themselves in space, on the dark side of the Moon. A missile is fired at the TARDIS, but the Doctor manages to dematerialise and land in a field in Twentieth century England. The ship becomes invisible when the Doctor removes the faulty visual stabiliser circuit, intending to seek out his old friend Professor Travers to help with repairs.

The travellers hitch a ride on a lorry. The driver thinks they are workers trying to escape from a community run by International Electromatics, the world's biggest electronics corporation. The driver himself is trying to evade company patrols. Shortly after he drops the trio off, the driver is confronted by IE guards and shot.

The Doctor's party arrives at Travers' home in London, only to find it occupied by Isobel Watkins, an aspiring fashion photographer, who is staying at the house whilst Travers is in America. She is concerned about the whereabouts of her uncle, a physicist, who was developing a new invention for IE. The Doctor and Jamie decide to investigate Watkins' disappearance at IE's London offices, where they are photographed by two men in a car.

Infuriated by the reception computer, the Doctor and Jamie try another means of entering the offices, only to be gassed and captured by Packer, the security chief. Managing director Tobias Vaughn is more helpful and apologises to the visitors, offering to help mend the TARDIS circuits. Vaughn explains that Watkins is absorbed in his work. The Doctor and Jamie leave, the former suspicious about Vaughn's blink rate. A wall in Vaughn's office then slides back to show an alien machine . . .



EPISODE TWO (drn: 24′26″)

The Doctor and Jamie are followed by the two men in the car, and soon abducted. They are driven to an airfield and bustled on board a transporter plane to find a military operations room. There they meet Lethbridge-Stewart whom they last met when fighting the Yeti. He is now a Brigadier and controls UNIT – United Nations Intelligence Taskforce – an independent investigative group. He tells the Doctor that he, too, is curious about IE: the lorry driver was one of his agents.

At IE, Vaughn is told, via the alien communications device, that the Doctor and Jamie are recognised, and they could disrupt the invasion plans. Zoe and Isobel become concerned when the Doctor and Jamie fail to return, so visit the IE offices where Zoe destroys the reception computer. Packer's team take the girls prisoner, and Vaughn decides to use Isobel to make her uncle more co-operative. An IE technician, Gregory, is unable to understand the TARDIS circuits Vaughn gives him to analyse.

The Brigadier tells the Doctor that IE cornered the market in electronics due to their micro-monolithic circuit, and he wants the Doctor to investigate Vaughn. Given a radio transceiver, the Doctor and Jamie are returned to London where they find a message from Isobel and Zoe about them going to IE. The Doctor and Jamie enter at the rear of the offices to see super-strong workmen carrying crates. As they find evidence that Isobel and Zoe are being held prisoner, the duo are cornered by Packer and his guards . . .

EPISODE THREE (drn: 23′44″)

Vaughn arrives on the scene, and the Doctor accuses him of having Isobel and Zoe sealed in crates on board a train leaving for IE's factory compound in the country. The director invites the Doctor to travel with him to the compound to see that he is mistaken. Hearing this via the transmitter, the Brigadier sends Captain Turner up in a helicopter to follow the group to the IE compound.

At the factory, Vaughn agrees to let the Doctor and Jamie see Watkins, but Packer has already warned the professor that if he says he is a prisoner, Isobel will be harmed. The Doctor sees that the compound has a deep space radio communications system, and when he meets Watkins, learns that the professor is working on a teaching machine called a Cerebratron Mentor that induces emotional changes in its subject. Vaughn then confronts the Doctor directly, demanding to know about the Doctor's mysterious travel machine and circuits, otherwise Zoe will be handed over to Packer.

Giving Packer the slip, the Doctor and Jamie escape the factory building up a lift shaft and arrive at the railway sidings. They hide in some crates on a train, where Jamie finds a cocoon-shaped object moving beside him . . .

EPISODE FOUR (drn: 24′18″)

The Doctor and Jamie emerge to overhear guards being ordered to take Isobel and Zoe to the tenth floor. In his office, Vaughn tells Packer that once his allies have invaded Earth, he will then turn on them using Watkins' invention. Vaughn and Packer aim to have the Doctor's craft as a means of escape if things go wrong.

Vaughn issues an ultimatum over the tannoy to the Doctor, giving him ten minutes to surrender before he harms Zoe. The Doctor calls the Brigadier, who has the UNIT helicopter come in low over the factory to pick up the Doctor and Jamie, and then rescue Isobel and Zoe via the window of the room where they are imprisoned. The helicopter manages to avoid IE gunfire and escapes. Vaughn realises that UNIT are getting too close, and contacts Major General Rutlidge at the Ministry of Defence. By exerting hypnotic control over Rutlidge, Vaughn orders him to curb UNIT's activities.

At UNIT HQ, the Doctor examines photos of UFOs seen in the skies over the IE factory. Reasoning that the cocoons are brought from the factory to the London offices, the Doctor and Jamie use a canoe to gain access to the London warehouse. There they see a Cyberman reviving from a cocoon . . .

EPISODE FIVE (drn: 24′25″)

The Doctor and Jamie warn the Brigadier about the cybernetic invaders, and how an army must already be hidden somewhere in London. The Brigadier has been ordered to stop investigations by Rutlidge, and intends to go to UNIT Central Command in Geneva for authority, but still needs proof. The Doctor correctly guesses that the Cybermen are probably being stored in the sewers under the city.

In the warehouse, Vaughn tests the Cerebratron Mentor on a revived Cyberman, and the emotion of fear causes the alien figure to go berserk, stumbling off into the sewers. At UNIT HQ, Isobel suggests that she could get the proof the Brigadier needs by using her photographic skills – but he forbids her.

Vaughn announces that in one hour, humans will be placed under Cyber-control as the Doctor investigates the circuits in all IE equipment. Neither the Doctor nor the Brigadier are aware that Isobel and Zoe have decided to photograph the sewers, taking a reluctant Jamie with them. In the dank tunnels, they soon find themselves cornered by three Cybermen . . .

EPISODE SIX (drn: 23′20″)

The group in the sewers are fortunate that one of the Cybermen is the one driven mad by Vaughn, and it stumbles past them. Captain Turner mounts a rescue operation and the group narrowly escape. Isobel develops her photographs, but the Brigadier feels that they look too much like fakes to be of use.

Watkins delivers the refined machine to Vaughn, and learns that the director's body is already partially cybernetic. UNIT are able to ambush Gregory's transportation of Watkins and rescue the professor, so Vaughn has Gregory killed by the Cybermen. The Doctor, working at Watkins' home, realises that the micro-monolithic circuits will emit the cyber-hypnotic ray to bring the populace under control, which can be overcome with a neuristor taped to the back of the neck.

With only one hour to the invasion, the Cyberfleet moves towards Earth and the Doctor tells the Brigadier to have his men issued with neuristors. At dawn, the signal is transmitted and the population collapses. The Cybermen burst forth from the sewers and take control of the capital . . .

EPISODE SEVEN (drn: 24′46″)

The Brigadier tells the Doctor's party that he will send transport for them to escape from London, but Sergeant Walters' arrival by jeep is followed rapidly by a group of IE guards, whose gunfire injures both Watkins and Jamie. Turner manages to rescue the group and get them to UNIT HQ.

The Brigadier says that the whole world seems to have been taken over by the Cyber-signal. The source of the emissions must be destroyed, and to do this it could be possible to use a Russian rocket that was about to be launched at the time of attack – directing it like a missile. The rest of the Cybermen will home in on Vaughn's signal to land at the IE factory, and the Brigadier determines to destroy these ships with missiles fired from Henlow Downs. Turner departs by jet for Russia, the UNIT plane flies to Henlow Downs, and the Doctor decides to make a last attempt to reason with Vaughn.

At Henlow Downs, Major Branwell and his team are revived and, with Zoe's help, successfully launch missiles that destroy the approaching Cyberships. The news of this setback is relayed to the Doctor and Vaughn at the offices, and the Cybermen blame Vaughn for the fleet's destruction. The communications device announces that the Cyber-Megatron bomb will now be used to destroy all life on Earth . . .

EPISODE EIGHT (drn: 25′05″)

Overhearing this news on the Doctor's radio link, Benton warns Henlow Downs about the approaching bomb. Vaughn goes berserk, using the Cerebratron Mentor to destroy both the communications device and then a Cyberman that has killed Packer. The Doctor convinces the betrayed man to help humanity, and to destroy the radio beam being sent out from the IE compound. With the help of a UNIT helicopter, the Doctor and Vaughn are transported to the factory where, armed with Watkins' invention, they fight their way towards the transmitter against the army of Cybermen.

As Turner reports that the Russian rocket is ready for launch, the UNIT team arrive in force at the IE compound to engage in battle with the Cybermen. Vaughn is killed by the Cybermen, but UNIT manage to overcome the invaders and shut down the transmitter.

With the Cybermen on Earth overcome, the last ship from the fleet moves in to deliver the Cyber-Megatron bomb. Another missile fired by Branwell destroys the bomb before it reaches Earth, and the Russian rocket strikes home to destroy the spaceship, ending the hypnotic signal.

Isobel and Captain Turner drop the Doctor, Jamie and Zoe off at the field in the IE compound where the Doctor uses his repaired circuits to make the TARDIS visible again before leaving.

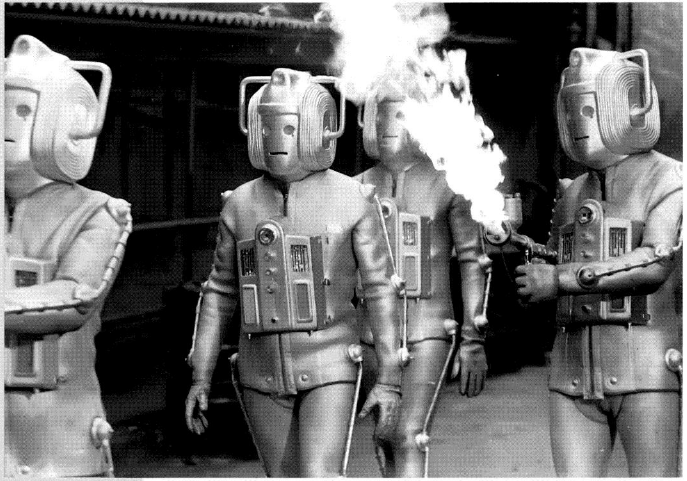


Photo © Pat Gorman

Knowing that the Cybermen were a firm favourite with viewers of *Doctor Who*, producer Peter Bryant requested a fifth story to feature them from their co-creator Kit Pedler in Spring 1968. Pedler's previous storyline, *The Wheel in Space*, was then still being prepared for production. Pedler set about drafting an outline with the working title of *Return of the Cybermen*, and by June 1968 outgoing script editor Derrick Sherwin was working on the six episode story that Pedler had submitted. This concerned an attempt to invade an Earth of the near future by the Cybermen, using both Cybermats and a giant computer corporation to execute their plans. The Doctor would also work with a combined scientific and military multi-national force that was now defending the globe against alient threats.

The story was retitled *The Invasion* over the summer of 1968 so that the monsters of the piece would supposedly be kept a surprise until half way through the serial. Serial VV was to be the first serial in production for the sixth recording block, although it would be the third in transmission order (both *The Dominators* and *The Mind Robber* being held over from the fifth recording block). With problems emerging on several other stories, Sherwin and Bryant decided to minimise their number for the season, so Sherwin expanded Pedler's original storyline by two episodes. A number of other stories planned around this time, including Dick Sharples' *The Prison in Space* and later Paul Wheeler's *The Dream Spinner*, had to be abandoned over the autumn, causing headaches for the production team and a number of hastily written fillers.

One of the major influences for *The Invasion* was the fifth season story *The Web of Fear* which had seen the Doctor and his friends working alongside Professor Travers and his daughter Anne, plus an army unit led by Colonel Lethbridge-Stewart. To recapture the atmosphere, the style of the notable battle scenes, and the tension that ran throughout the story, director Douglas Camfield was hired again by Bryant to oversee the serial.

Sherwin's scripting of Pedler's ideas also invoked a lot of the feeling from the second Yeti story. It was agreed that Lethbridge-Stewart should return, promoted to the rank of Brigadier, and head of the new investigative force – United Nations Intelligence Taskforce or UNIT, an acronym supposedly created by Camfield. One character that was dropped from *The Web of Fear* line-up was Driver Evans, the cheerful and mildly comic Welshman, since the BBC did not wish to risk implying that the Welsh were cowards.

One of the original plans was to bring back the characters of Professor Travers and his daughter Anne, who had last been seen in *The Web of Fear*. However, neither Jack Watling nor Tina Packer were available to recreate their rôles, and so Sherwin wrote in two replacement, but near identical, characters in the form of Professor Watkins and his niece Isobel.

ALL CHANGE

Terrance Dicks now fully took over the post of script editor on the series from Sherwin, although he had been working as an uncredited assistant story editor since the beginning of the year. The job had been offered to him by Sherwin due to their work together on ATV's soap opera *Crossroads*. Sherwin himself was keen to move on, to produce on both *Doctor Who* and other BBC projects. At this time, although Bryant was the credited producer, various production problems meant that Sherwin also had some producing duties, as well as helping out with scripts. Dicks was a Cambridge graduate who had started writing scripts for radio, and then moved onto television work on a freelance basis including episodes of ABC's *The Avengers* written with Malcolm Hulke.

Since the story was to feature a lot of military hardware, notably in the battle during Episode Eight, it was decided to seek the help of the Army in production. Because Sherwin's script depicted the armed forces in a good light, the Ministry of Defence agreed to co-operate and loan Camfield various facilities he needed.

The set designer on the story was Richard Hunt, who had worked on both *Galaxy 4* and *The Smugglers*, as well as collaborating with Raymond Cusick on *Mission to the Unknown*. Make-up designer Sylvia James, who had joined the series with *The Abominable Snowmen*, stayed on for her second recording block.

The costumes were designed by Bobi Bartlett, a new face to the show who would oversee the next three stories. She opted for yet another new, tougher look to the Cybermen, again basing the body on a padded two-piece rubber wetsuit. There were also some new helmets cast by the specialist props manufacturers Bill King of Trading Post, a company hired by Peter Bryant when it was clear that the BBC Visual Effects Department were overloaded with work. The helmets were larger than before and made from a light fibreglass. The eyes and mouth were covered in black gauze, and although the teardrops at the eyes were retained, the one at the mouth was disposed of. These were the first masks to adopt the 'ear muffs' effect either side of the face, and a light was placed in the forehead.

Six Cybermen costumes were ready for the filming on location and, in addition to the rubber suit, featured laced army boots and five fingered gloves, all sprayed silver. One problem with the costumes was in the hydraulic system of metal rods sewn onto the bodies which kept coming apart as the actors moved – a problem also encountered on *The Wheel in Space*. These new Cybermen were to be constructed in association with Jack and John Lovell, a father and son specialist props team who had been associated with *Doctor Who* since *The Keys of Marinus*.

Also more lightweight were the new chest units, which included battery operated and sequenced lighting that looked effective in the sewer scenes, but which were not used on the film sequences. Trading Post also made a set of Cyberguns for the location scenes that would fire smoke charges – and were thus unsuitable for use in the studio recordings for safety reasons.

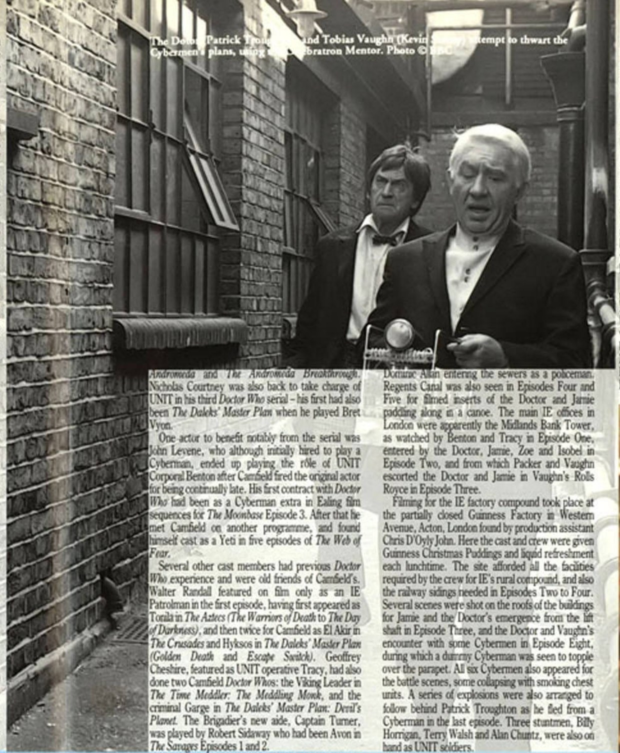
Bobi was also responsible for the slightly futuristic look of UNIT's uniforms, mushroom and fawn coloured tunics that used velcro fastenings instead of buttons and the UNIT insignia on the beret. Camfield also drew on his own military background for advice on the look of UNIT. Bobi's other costumes, such as Vaughn's collarless shirt, were meant to show an England of around 1975 AD.

Although no specific date for the serial's setting was given, *Radio Times* referred to 1975 in its publicity and the Brigadier's comments place it four years after *The Web of Fear*, which in turn was approximately forty years after *The Abominable Snowmen*. By setting the new 'contemporary' stories in the near future, more exciting and exotic inventions were available for the production team – including the videophones and computers seen in *The Invasion*.

CAST

The show's three regular cast members, Patrick Troughton, Wendy Padbury and Frazer Hines all took part in the filming for *The Invasion*. For them it was the end of a six week holiday after they had finished recording *The Mind Robber*.

The main guest star for the serial was Kevin Stoney, playing Tobias Vaughn (a name Pedler had come up with from a book of Christian names). Stoney had previously been cast as the major villain Mavic Chen in *The Daleks' Master Plan* by Camfield, a rôle for which he had won the *Daily Express*' award of 'Villain of the Year'. Playing Vaughn's sadistic security chief, Packer, was Peter Halliday, a character actor who had found fame as the angry young scientist John Fleming in the BBC's science-fiction serials *A for Andromeda* and *The Andromeda Breakthrough*. Nicholas Courtney was also back to take charge of UNIT in his third *Doctor Who* serial – his first had also been *The Daleks' Master Plan* when he played Bret Vyon.



The Doctor (Patrick Troughton) and Tobias Vaughn (Kevin Stoney) attempt to thwart the Cybermen's plans, using the Cerebratron Mentor. Photo © BBC

One actor to benefit notably from the serial was John Levene, who although initially hired to play a Cyberman, ended up playing the rôle of UNIT Corporal Benton after Camfield fired the original actor for being continually late. His first contract with *Doctor Who* had been as a Cyberman extra in Ealing film sequences for *The Moonbase* Episode 3. After that he met Camfield on another programme, and found himself cast as a Yeti in five episodes of *The Web of Fear*.

Several other cast members had previous *Doctor Who* experience and were old friends of Camfield's. Walter Randall featured on film only as an IE Patrolman in the first episode, having first appeared as Tonila in *The Aztecs (The Warriors of Death* to *The Day of Darkness)*, and then twice for Camfield as El Akir in *The Crusades* and Hyksos in *The Daleks' Master Plan (Golden Death* and *Escape Switch)*. Geoffrey Cheshire, featured as UNIT operative Tracy, had also done two Camfield *Doctor Whos*: the Viking Leader in *The Time Meddler: The Meddling Monk*, and the criminal Garge in *The Daleks' Master Plan: Devil's Planet*. The Brigadier's new aide, Captain Turner, was played by Robert Sidaway who had been Avon in *The Savages* Episodes 1 and 2.

Almost two weeks of pre-filming started at the beginning of September around Central London. This included all the climactic scenes of Episode Six showing all six Cybermen in the city, which was shot near St. Paul's Cathedral (most notably on the southern approach steps) and the Thames Embankment near Blackfriars. Shooting at these public places was done early on a Sunday morning to avoid trouble with crowds, but even so much time was lost and Camfield was very frustrated by unwelcome onlookers. Permission also had to be obtained from the authorities to film in the streets and raise manhole covers (some of which were replaced with lightweight dummies that the Cybermen could effortlessly fling aside). Several planned London scenes with the Cybermen at Tower Bridge, the Houses of Parliament, Hyde Park and marching from tube stations were lost. The Episode Six sequence of the public collapsing under the cyber-hypnotic signal was accomplished by clever editing and only four extras.

Also shot in London were the sewer entrance scenes for Episodes Five and Six, which saw Turner, Benton, Walters and Perkins as a UNIT team (complete with jeep) rescuing Jamie, Zoe and Isobel from Pat Gorman as a lone Cyberman, as well as Dominic Allan entering the sewers as a policeman. Regents Canal was also seen in Episodes Four and Five for filmed inserts of the Doctor and Jamie paddling along in a canoe. The main IE offices in London were apparently the Midlands Bank Tower, as watched by Benton and Tracy in Episode One, entered by the Doctor, Jamie, Zoe and Isobel in Episode Two, and from which Packer and Vaughn escorted the Doctor and Jamie in Vaughn's Rolls Royce in Episode Three.

Filming for the IE factory compound took place at the partially closed Guinness Factory in Western Avenue, Acton, London found by production assistant Chris D'Oyly John. Here the cast and crew were given Guinness Christmas Puddings and liquid refreshment each lunchtime. The site afforded all the facilities required by the crew for IE's rural compound, and also the railway sidings needed in Episodes Two to Four. Several scenes were shot on the roofs of the buildings for Jamie and the Doctor's emergence from the lift shaft in Episode Three, and the Doctor and Vaughn's encounter with some Cybermen in Episode Eight, during which a dummy Cyberman was seen to topple over the parapet. All six Cybermen also appeared for the battle scenes, some collapsing with smoking chest units. A series of explosions were also arranged to follow behind Patrick Troughton as he fled from a Cyberman in the last episode. Three stuntmen, Billy Horrigan, Terry Walsh and Alan Chuntz, were also on hand as UNIT soldiers.

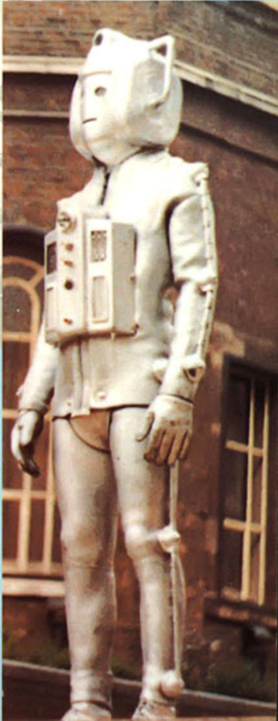
INTO BATTLE

The battle scenes for Episode Eight shot in the factory grounds were quite spectacular and made full use of all the help promised by the Ministry of Defence. Not only were two Land Rovers and a three ton lorry made available, but the 2nd Battalion of the Coldstream Guards, led by Major Courage, placed UNIT badges on their berets to swell the ranks of the Brigadier's men for a day's shooting. This delighted Camfield, who had been very insistent on UNIT looking like real soldiers, and not just extras. Sometime later, Courtney attended a function at the Battalion's St. James barracks and met the platoon's real commander, Second-Lieutenant Lord James. With bazookas and cyberguns brought into play as well, *The Invasion* rapidly became the most expensive *Doctor Who* serial to that time.

Another location used in the serial was a field in Ruislip for the TARDIS' landing site in Episodes One and Eight. Here Camfield used a split screen effect to show the Doctor emerging from and entering the invisible time ship by shooting the film first with Troughton and the right half of the lens covered, the covering the left hand of the lens and reshooting the empty field on the same field. Nearby roads were also used for those in the IE compound in Episodes One and Three for scenes with the lorry, patrolmen and Vaughn's Rolls Royce.

It was also at the field that the BBC's Outside Broadcast helicopter (G-AVEE) made its debut on *Doctor Who* as a UNIT vehicle. Close-ups for the 'copter were shot on the ground, as was the escape from IE's factory in Episode Four, plus other brief inserts for Episodes Three and Eight. During these sequences, when Jamie had to escape the IE complex by climbing a rope ladder to the 'copter, Frazer Hines had lead weights sewn into the hem of his kilt so that the draughts of the rotors would not reveal his football shorts underneath (after reading that the Queen kept her skirts in place by similar means). Sally Faulkner, who was also worried about climbing the ladder, was less fortunate. . .

UNIT's Hercules transporter 'plane base was parked at RAF Northolt Aerodrome in North London. Here, the base personnel willingly appeared on film as UNIT groundcrew in Episode Two for the scene where the Jaguar car driven by Benton and Tracy brought the Doctor and Jamie to the waiting plane. Northolt also appeared in Episode Seven where the Doctor and Turner were seen setting off in Land Rovers watched by the Brigadier and Zoe. ▶



◀ A location sequence that had to be abandoned due to lack of time was the recapture of Professor Watkins from Gregory and the IE guards by UNIT's full assault platoon in Episode Six. This was due to be an action-packed set piece in which Captain Turner's group stage an ambush, and Gregory perishes (and indeed, the scene is retained in Ian Marter's later novelisation). Because of this lost sequence, Camfield had the script for the recording of Episode Six rewritten to give actor Ian Fairbairn a good death scene at the hands of the Cybermen.

Nearly all the publicity photos for the story were taken on location, mostly showing the Cybermen in London and the crew preparing for the St. Paul's shoot. Other stills were taken at the factory for the battle sequence, and also a set of publicity shots with Sally Faulkner at the Ruislip field on the helicopter day.

Live action filming also took place at Ealing Studios for the sequences of the Doctor and Jamie in the lift shaft during Episode Three and the destruction of the Cyberplanner in Episode Eight. The Cyberplanner was a modified version of the prop that had appeared in *The Wheel in Space*, with more glass and plastic tubes adorning it than before – and other items, including plastic beakers! It also featured sequenced flashing lights and some mechanically moving parts.

The other filming was devoted to the modelwork of the four Cyberships seen in space, and notably their destruction in Episodes Seven and Eight plus the missile attack in Episode One. Supervised by Camfield, this material was shot by Trading Post at Ealing. The models included internally lit central spheres, and the illusion of movement was achieved by tracking the camera in and past the static craft. The obliteration of the fleet was less than successful and consisted of firing small ignited explosive charges at the model ships.

MUSICAL INVASION

To compose the music for *The Invasion*, Camfield looked for somebody other than the series' usual composer, Dudley Simpson (the result of a personal argument he had with Simpson at a dinner party in 1965 after which they never worked together). Instead he found another Australian composer, jazz musician and violinist Don Harper. With little experience of conducting for a television score, Harper paid a visit to ask Simpson for advice. Not realising what the assignment was, Simpson gladly gave Harper a few pointers and was amazed to find that the assignment his associate was engaged on was *Doctor Who*.

For a variety of reasons (including cost), Harper only composed a few tracks of music for the serial, consisting of six basic tracks (three sinister string tracks of around 2'15", 3'20" and 40", a jovial drum beat and electronic organ theme for UNIT of around 1'05", a rhythmic theme for the Cybermen of about 30", and a suspenseful track of around 1'20"). These pieces, performed by the Don Harper Ensemble, were used time and again in each episode, and supplemented by music from other sources. The string tracks in particular were highly atmospheric and very much in the style of John Barry's compositions for the James Bond cinema films and BBC television's *Vendetta*.

The Invasion was the only *Doctor Who* serial scored by Harper, although Camfield hired him shortly afterwards to compose an incidental track to the *Out of the Unknown* episode *The Last Lonely Man*. Harper actually released a version of the *Doctor Who* theme tune in 1973 under the billing of Don Harper's Homo Electronicus.

INVADING THE STUDIOS

For this season, the studio recordings were rearranged from the previous production blocks where an episode had been taped every week, with only a week's break at Christmas. Now the directors for each story would be given an extra week before the production of a new serial in which all pre-filmed location and effects material could be executed. This would mean stories should no longer overlap in production, and the three principles would not be dragged out of rehearsals for an episode about to be taped in the recording studios to film scenes for the subsequent tale. This decision was agreed by Shaun Sutton, the department head, after the suggestion had been raised towards the end of 1967 by Patrick Troughton and director Barry Letts.

Recording on *The Invasion* began at Lime Grove Studio D on Friday 20th September 1968, and the episodes were recorded at weekly intervals so that the story was almost totally completed before it began transmission. Rehearsals throughout the previous week were conducted at a church hall in North London.

At the start of Episode One, the TARDIS reformed in space using the telecine model shot from the end of *The Mind Robber* Episode Five, and the first scene opened with the Doctor, Jamie and Zoe in the same places in the control room as at the end of *The Mind Robber* Episode 1. Continuity was also maintained with costumes, and Zoe wore her silver catsuit from the previous serial for the first part of Episode One, and for Episodes Six to Eight – being clad in clothes she modelled for Isobel the rest of the time.

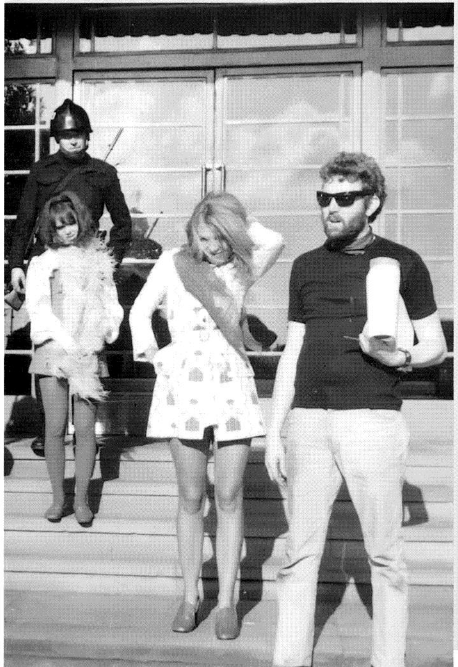
The uncredited voice of the IE reception computer was provided by Douglas Camfield's wife, actress Sheila Dunn, whom he had previously cast as Blossom Lefavre in *The Daleks' Master Plan: The Feast of Steven*. In addition to voicing the machine in Episodes One and Two, Sheila played the 'phone operator in Episodes Four and Five, and was possibly the launch control voice in Episode Seven.

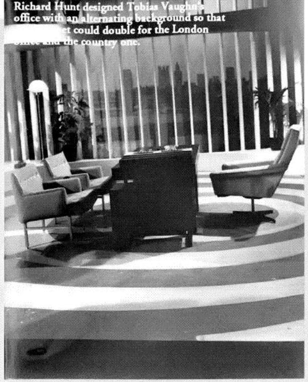
During Episode One, dry ice was used as gas to flood the IE corridor where the Doctor and Jamie were overcome, and Vaughn's office was designed with a wall panel that pivotted up at one corner to reveal the Cyberplanner standing in a black alcove area. Standing besides this was a small control panel with flashing lights, and on the opposite wall appeared three television monitors in circular holes, each showing the same image from a security camera or over a videophone.

To enhance the music score provided by Harper, Brian Hodgson also recorded up to three minutes of dramatic 'stings' in a similar style for Camfield to use in the appropriate places during most episodes. Episodes One and Two also used brief snatches of an unidentified stock pop tune as heard on the IE disposable radio given to Jamie by Vaughn.

For several scenes in Vaughn's offices, some electronic background music from John Baker of the BBC Radiophonic Workshop was heard. This had originally been composed for the 1965 *Time in Advance* episode of *Out of the Unknown*, the BBC science-fiction anthology. It had also been used on *Doctor Who* before in *The Macra Terror* Episode 1. The track of up to 4'30" duration was heard in Episodes One to Three.

The late Douglas Camfield, directing *The Invasion* in London, with Peter Halliday as Packer, Wendy Padbury as Zoe and Sally Faulkner as Isobel Watkins. Photo © Douglas Camfield





Richard Hunt designed Tobias Vaughn's office with an alternating background so that [illegible]et could double for the London office and the country one.

Particular attention was also paid to photographs throughout the serial. The walls of Travers' home bore modelling shots of Sally Faulkner that Isobel had taken herself. In Episode Two, recorded on September 27th, Vaughn examined a low angle photograph of the Doctor and Jamie, whilst later in the same episode the Brigadier displayed high angle shots of Murray Evans, Edward Dentith and an unidentified extra as the driver, Rutlidge and missing physicist Gordon James respectively – all taken near the Midlands Tower in London.

With Episode Two, the cast was joined by Ian Fairbairn (after his abortive film sequence was dropped) as luckless IE engineer Gregory. Fairbairn had previously appeared as Questa in *The Macra Terror* Episode 1. The quavering voice of the Cyberplanner was provided by Peter Halliday using a voice modulator.

Another piece of music used in Episode Two was 33" of *Teddy Bear's Picnic* performed by Henry Hall and his Orchestra (Columbia FB 2816), with the 1932 recording being played to Zoe by Isobel. Later when Zoe and Isobel visited the IE London offices, the computer reception prop was set to smoke and explode when Zoe set it an insoluble Algol problem.

Wendy Padbury was given a week's holiday for the first week of October, and was not required for recording Episode Three on October 4th. In this episode, clever scripting from Sherwin allowed Richard Hunt to use the set of Vaughn's London office as the set of Vaughn's factory office by changing the painted backdrop – Vaughn explaining that he has built his empire on conformity. A small set was seen briefly as the workshop Watkins was held in, complete with a ball and socket camera placed in one wall to monitor his meeting with the Doctor and Jamie. This conversation was relayed to the three screens in Vaughn's office, which in both this instalment and Episode Seven displayed five still caption slides of the IE factory when the scanners were checked (even though in Episode Seven, Vaughn was supposedly in his London office).

Episode Three also made use of 4 feet of silent 16mm stock film of an Early Warning System from a U.S. Information Office. This was shown through a circular mask in the scene where the Doctor gazed upon the deep space radio transmitter through his telescope at the IE compound. In this instalment, John Levene was hired as Benton, but did not appear on screen, merely providing commentary on Vaughn's activities over the radio to the Brigadier. Another radio voice was comedic speeded-up dialogue played over Packer's wrist communicator in several scenes.

ENTER THE CYBERMEN

Episode Four, recorded on October 11th, saw the first studio appearance of the Cybermen as, with helmet lamp and chest unit illuminated, Pat Gorman burst out of a thin cocoon to reveal the identity of Vaughn's allies. Trading Post provided a special revival unit with rotating cones and flashing lights to bring the invaders back to life.

Beginning with Episode Five, taped on October 18th, Peter Halliday also handled the Cybermen's few lines of dialogue, this time with the voice modulator set to a higher frequency that broke his voice up even more. Four Cybermen appeared in the studio, one of which was driven mad by the Cerebraton Mentor. The script made good continuity to *The Wheel in Space* with regards the cyber-hypnotic signal and, later, the defence against it. Episodes Five and Six both made use of the sewer set which was a short section of tunnel with forced perspective photographs at the end, a ladder up to the manhole and some low-key lighting.

Episode Five, as with Episodes Seven and Eight, was recorded out of sequence in studio. With videotape editing becoming more flexible, various episodes since 1966 had been made in this way which allowed all the scenes on one set to be taped together, and the programme post edited into the correct order. On Episode Five, all the Plane Ops Room scenes were made first, then the scenes in Vaughn's office, the Ministry office, the warehouse and the sewers in that order.

The visual effect of the Cybermen killing somebody as seen in the studio sessions was a blaze of white light emanating from the chest unit. The victim (such as the policeman who pursued Jamie, Zoe and Isobel into the sewers) then appeared in negative, a camera effect achieved by overexposure and mainly associated with the Daleks' extermination rays. Perkins, Gregory and Packer were to die this way, although Vaughn – killed on location footage – was the victim of an explosion from a Cybergun.

The Cyberguns did appear (but were not fired) in studio during Episode Six, recorded on October 25th, as the six Cybermen walked through the sewers. The battle with Turner's squad was accomplished off-screen as far as possible with sound effects for grenade explosions, and two specially blurred photos of Cybermen were taken for Isobel's useless snaps. Towards the end of Episode Six, three static shots of a peaceful London were shown by means of slide captions, courtesy of the Visnews Agency.

For the final two episodes, the two principle soldiers at the Henlow Downs bunker were both actors whom Camfield had used before on the show. Clifford Earl had been the police station sergeant in *The Daleks' Master Plan: The Feast of Steven*. Norman Hartley had been Ulf, a Viking in *The Time Meddler (The Meddling Monk* to *Checkmate*). On Episode Eight, John Levene inherited the absent James Thornhill's lines.

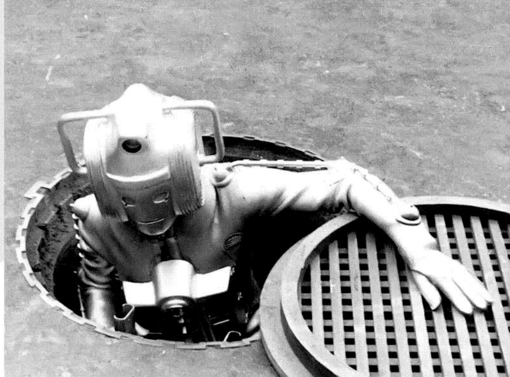
Episode Seven, recorded on November 1st, did not require any Cybermen in the studio since all their scenes had been made on film. A small version of the sewer set was restruck for a brief scene with the Doctor making his way to Vaughn's offices. The main new set was the launch control of Henlow Downs, the centrepiece of which was an illuminated display of the base's eight missiles and their conditions. The only out of order recording was that the final scene at Travers' house was recorded prior to the first scene in Vaughn's office.

Both Episodes Seven and Eight used some silent stock film of three missiles being raised and launched from Henlow Downs. Visnews provided six feet of silent 16mm film in Episode Seven. Another twenty-five feet came from the Ministry of Technology for Episode Seven, with twenty feet in Episode Eight. Several of these sequences were shown twice in Episode Seven, and radiophonic sound effects were added to the soundless material. The same shots with extra tracking footage appeared in Episode Eight, along with film of the Russian rocket launched into space, an extra thirty three feet of mute 16mm from Visnews.

The final episode was taped on Friday 8th November (the day before Episode Two was transmitted). For this week, Frazer Hines was given a holiday, since Jamie's only scene was the final departure in the TARDIS, shot on location two months earlier. The instalment was again made out of sequence, starting with the scenes in Vaughn's office, then the control bunker and Plane Ops Room before concluding with the scene in Travers' house.

On the recording of Episode Eight, only one Cyberman (Pat Gorman) was needed in the studio for the elimination of Packer. The destruction of the ▶

A Cyberman emerges from the sewers, one of the many methods by which the Dotor's enemies invaded London. Photo © BBC



◀ Cyberplanner on film had been disappointing to Camfield (since effectively all that happened was a few bits fell off it) and so he opted to blaze the telecine insert to white and asked Brian Hodgson to add an appropriate sound effect. This final instalment overran the twenty-five minute limit by five seconds.

REGULAR WORK

During production of the story, Peter Bryant tentatively offered Nicholas Courtney a regular rôle on *Doctor Who* as the Brigadier, since he intended to keep UNIT as a regular feature after a revamp in the near future. Courtney accepted immediately.

Before *The Invasion* was shown, there was a gap in transmission with no episodes of *Doctor Who* run on either October 19th or 26th to allow for *Grandstand*'s coverage of the 1968 Mexico Olympic Games. *The Invasion* was promoted before this break inthe form of a special caption on the closing credits of *The Mind Robber* Episode 5.

Radio Times carried a brief article 'The day a Cyberman went shopping in St. Pancras . . .' written by Fred Jones about Kit Pedler in some regions for Episode Four (23rd – 29th November 1968) as well as a photograph of a Cyberman with Episode One's listing that somewhat spoiled the surprise in Episode Four. It was to be the scientist Pedler's final firm connection with *Doctor Who*. In 1969, he and Gerry Davis created *Doomwatch*, a highly innovative BBC drama series about the dangers posed by man to his own environment. He died in 1981, aged fifty-three.

The Invasion was shown in opposition to a variety of adventure and fantasy programmes on the newly franchised ITV regions. Granada screened various episodes from Irwin Allen's *Voyage to the Bottom of the Sea* whilst ATV and Yorkshire opted for the very successful *Tarzan* import, starring Ron Ely. Southern scheduled the latest Gerry Anderson series *Joe 90* and although this was initially the case with London Weekend Television, Londoners had the puppet show replaced by the new, expensive Irwin Allen series *Land of the Giants* from December 7th – a series that was to dent *Doctor Who*'s ratings.

Ratings for *The Invasion* were reasonable, but not spectacular, and carried on the trends established with *The Mind Robber* with a slip in chart position. Audience appreciation was also only just above average, and a slight improvement on the preceeding fantasy story.

The Invasion was marketed abroad as telerecordings of the 625 line videotape masters. It arrived in Australia in late February 1970 where the Australian Film Censorship Board changed its original 'A' classification to a 'G' rating with cuts made to Episodes Five, Six and Seven. Although New Zealand was still screening serials from Season Five in 1971, it did not purchase any of the Season Six stories.

In the early Eighties, Derrick Sherwin expressed an interest in novelising *The Invasion*, but then had to pull out of the project. He was replaced by Ian Marter, who disliked Cybermen stories, but novelised the epic story in a very tough way as *Doctor Who – The Invasion*, published in hardback WH Allen in May 1985. The paperback edition, Book No. 98, followed from Target in October the same year. Both sported the moody black cover of a Cyberman and UNIT logo drawn by Andrew Skilleter. The author changed IE to International Electromatix, added some extra violence and named the Russian base Nykortny after an actor friend of his!

Whilst six segments of *The Invasion* exist as 16mm telerecordings, Episodes One and Four are, however, currently missing from the BBC Film and Videotape Library. As an incomplete story, it has not been syndicated in North America, Australia or New Zealand during the Eighties and Nineties. With additional narrative introductions recorded by Nicholas Courtney on February 5th 1992, it is due for release by BBC Video in 1993.

Andrew Pixley

THE INVASION
SERIAL VV
CAST

Patrick Troughton (*Doctor Who*) with Kevin Stoney (*Tobias Vaughn*), Nicholas Courtney (*Brigadier Lethbridge-Stewart*) [2-8], Peter Halliday (*Packer*), Sally Faulkner (*Isobel*) [1-2, 4-8] and Frazer Hines (*Jamie*), Wendy Padbury (*Zoe*) [1-2, 4-8] with Murray Evans (*Lorry Driver*) [1], Walter Randall (*Patrolman*) [1], John Levene (*Benton*) (1-3, 5-6, 8)†, Geoffrey Cheshire (*Tracy*) [1-2], Ian Fairbairn (*Gregory*) [2, 5-6], James Thornhill (*Sergeant Walters*) [2-7], Robert Sidaway (*Captain Turner*) [2-8], Edward Burnham (*Professor Watkins*) [3-4, 6-7], Sheila Dunn (*Phone Operator*) [4-5], Edward Dentith (*Major General Rutlidge*) [4-5], Peter Thompson (*Workman*) [5], Dominic Allan (*Policeman*) [5], Stacy Davies (*Private Perkins*) [6], Pat Gorman [6-8], Charles Finch [6-8], Derek Chaffer [6], John Spradbury [6-8], Terence Denville [6], Ralph Carrigan [6-8], Richard King [7-8], Peter Thornton [7-8] (*Cybermen*); Clifford Earl (*Major Branwell*) [7-8], Norman Hartley (*Sergeant Peters*) [7-8].

† No on-screen credit for Episode Five.

EXTRAS

Peter Pocock, Ray Ford (*IE Patrolmen*); Dave Carter, Terry Duggan, Leslie Bates, Brian Nolan, Maurice Brooks, Kenneth Hale, Alistair McFarlane, Ron Conrad, Derek Slater (*IE Guards*); Sheila Dunn (*Computer Voice*); Peter Halliday (*Voice of Cyberplanner/ Cybermen Voices*); Charles Finch, Roy Pearce, Ross Huntley, Steve Kelly, Leslie Conrad, James Holbrook, Richard Kitteridge, Gary Dean, Barry Dupres, Maurice Brooks, Billy Horrigan, Alan Chuntz, Terry Walsh, 2nd Battalion of Coldstream Guards (*UNIT Soldiers*); Gordon Stothard, Miles Northover, John Lord (*Warehousmen*); Trevor Shewring, Simon Stapely, Roy Denton, Lyn Denton (*Collapsing Londoners*); Tony Manning, Mike Lee, David Pelton, Derek Slater (*Henlow Downs Bunker Men*), Charles Finch, Clark Reed, Victor Munt, Crawford Lyle, Peter Roy, John Kielty (*UNIT Soldiers/ Henlow Downs Bunker Men*); Ron Ringer, Harry Martin, Robert Pearce, Bobby Beaumont, Reg Cranfield [*unknown*].

CREDITS

Written by Derrick Sherwin, from a story by Kit Pedler. Title Music by Ron Grainer and the BBC Radiophonic Workshop. Special Sound: Brian Hodgson [8]. Incidental Music by Don Harper [with Brian Hodgson and John Baker]. Visual Effects designed by Bill King: Trading Post [8]. Costumes by Bobi Bartlett [8]. Make Up: Sylvia James [8]. Lighting: Robbie Robinson [8]. Sound: Alan Edmonds [8]. Film Cameraman: Alan Jonas [8]. Film Sound Recordist: Bill Chesneau [8]. Film Editor: Martyn Day [8]. Script Editor: Terrance Dicks. Designer: Richard Hunt. Producer: Peter Bryant. Directed by Douglas Camfield.

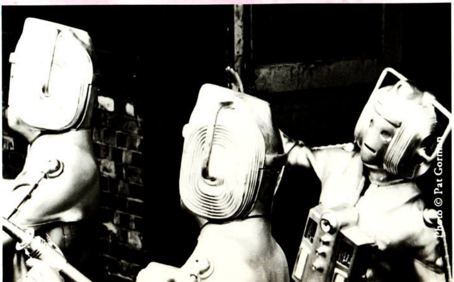
The BBC wishes to acknowledge the help given to them by the Ministry of Defence in the making of this programme [8].

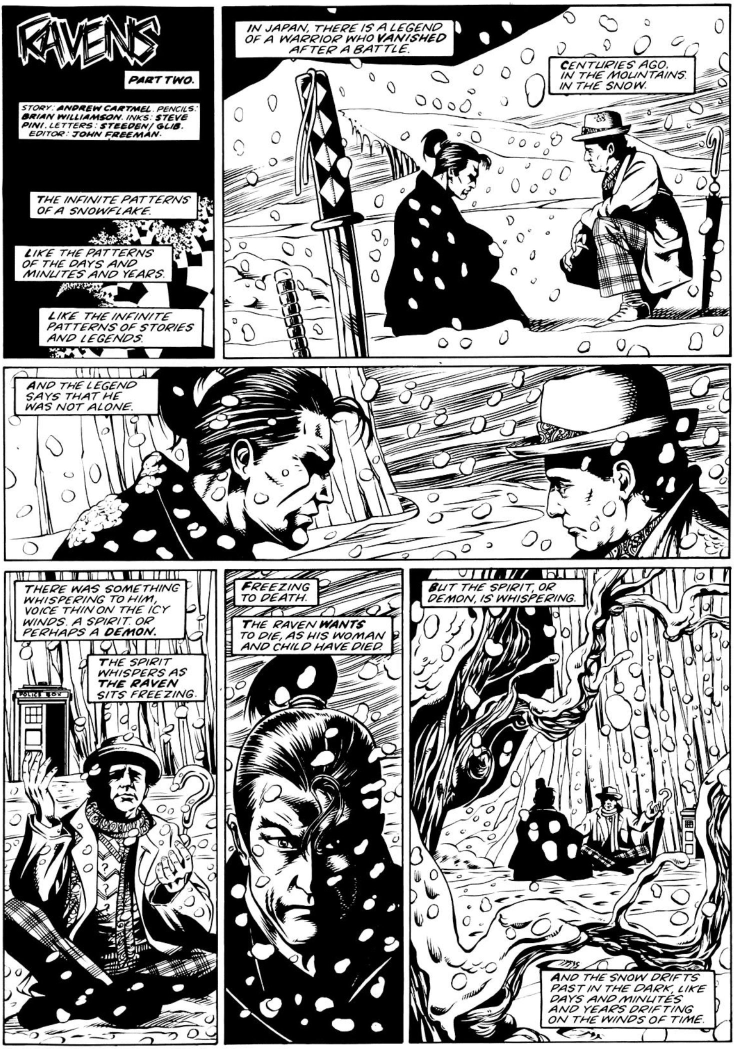
BROADCAST DETAILS

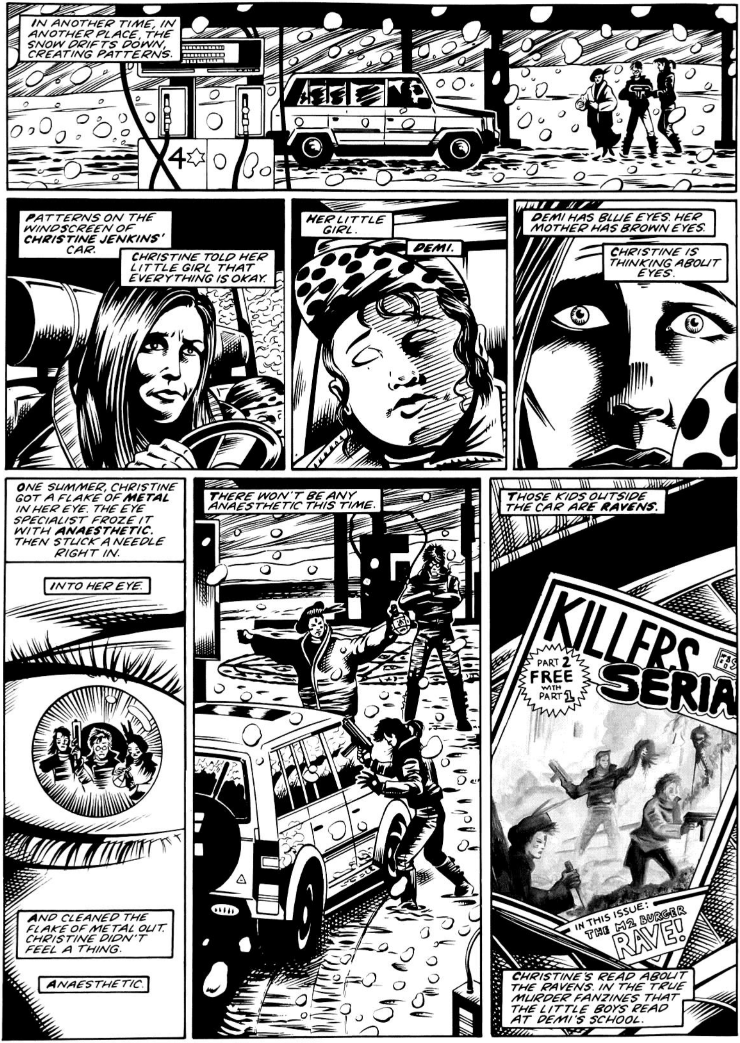
Episode One	2nd November, 1968	5.15pm–5.40pm
Episode Two	9th November, 1968	5.15pm–5.40pm
Episode Three	16th November, 1968	5.15pm–5.40pm
Episode Four	23rd November, 1968	5.15pm–5.40pm
Episode Five	30th November, 1968	5.15pm–5.40pm
Episode Six	7th December, 1968	5.15pm–5.40pm
Episode Seven	14th December, 1968	5.15pm–5.40pm
Episode Eight	21st December, 1968	5.15pm–5.40pm

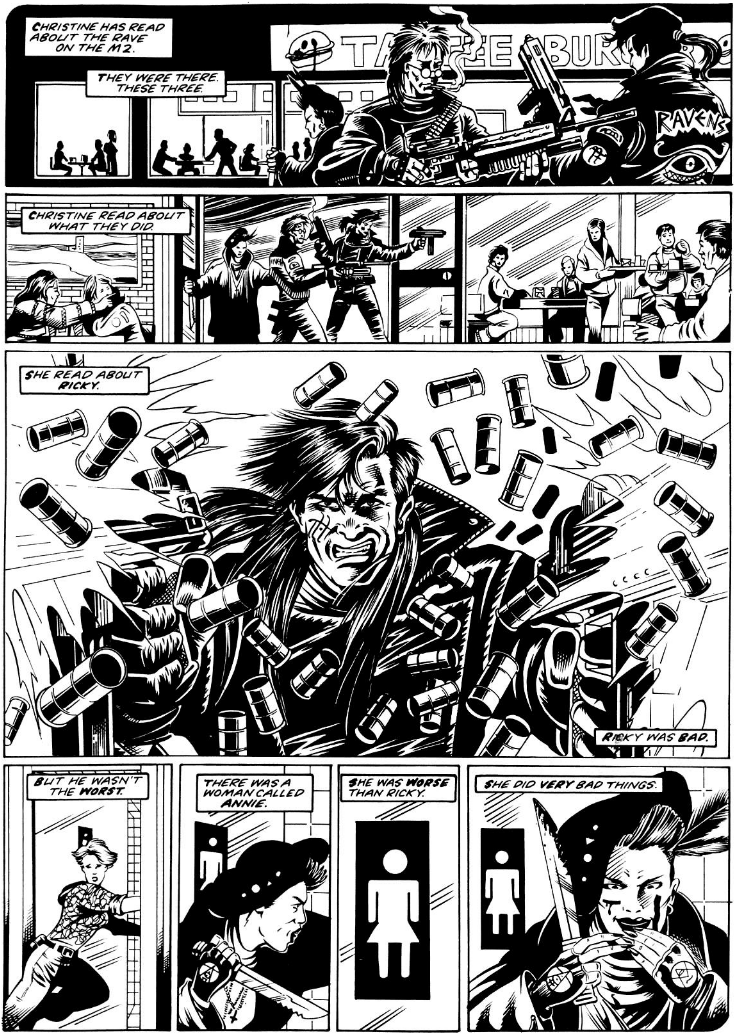
Viewing Figures:
Episode One: 7.3M (55th), Episode Two: 7.1M (55th), Episode Three: 7.1M (66th), Episode Four: 6.4M (73rd), Episode Five: 6.7M (67th), Episode Six: 6.5M (72nd), Episode Seven: 7.2M (51st), Episode Eight: 7.0M (80th).

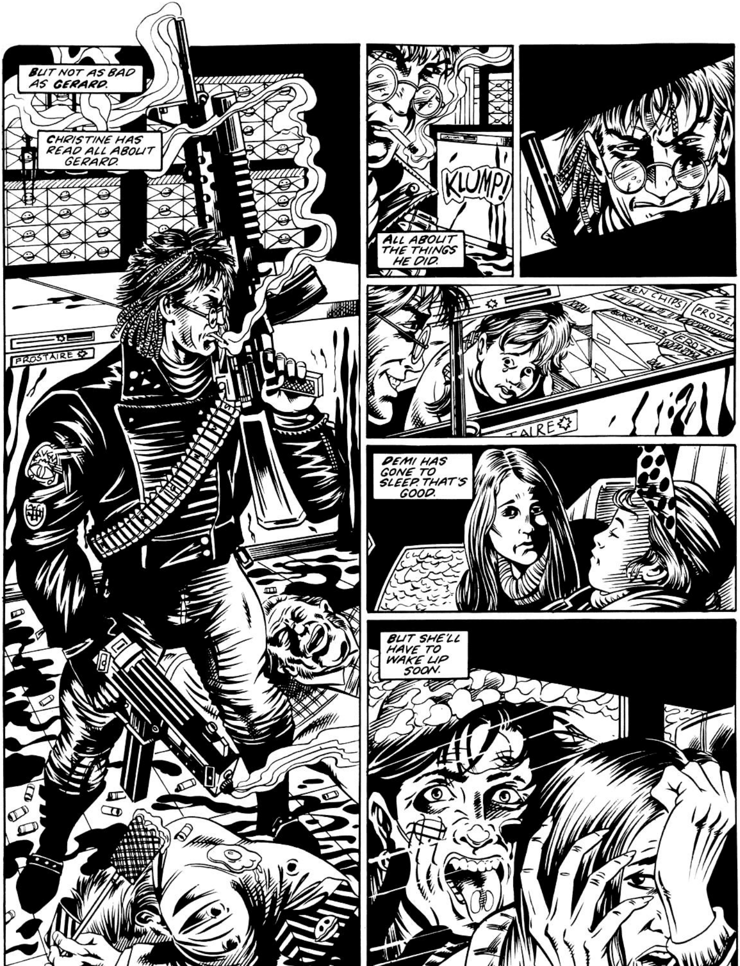
Audience Appreciation:
Episode One: 55%, Episode Two: 53%, Episode Three: 54%, Episode Four: 51%, Episode Five: 52%, Episode Six: 56%, Episode Seven: 55%, Episode Eight: 53%.

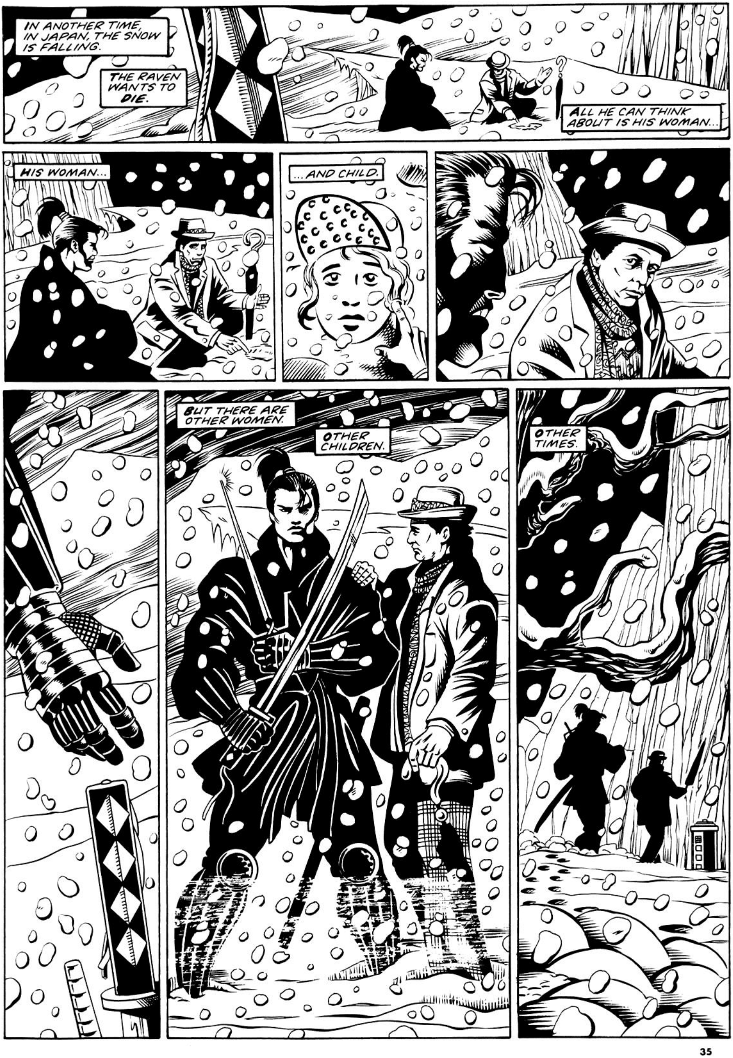


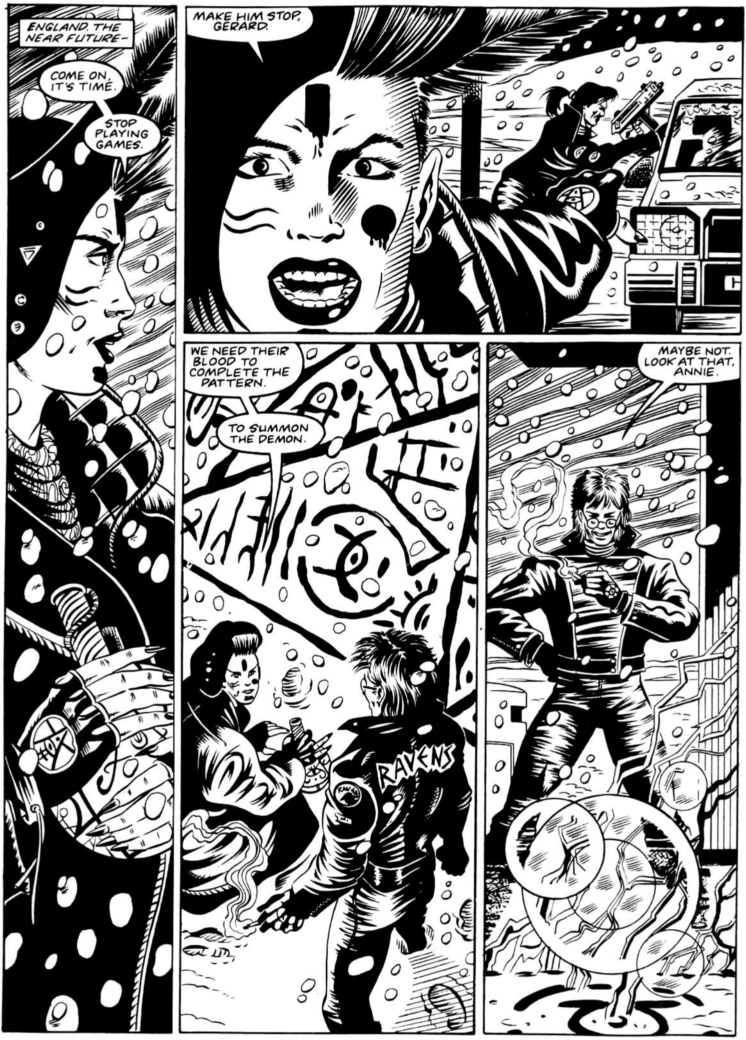

RAVENS
PART TWO.
STORY: ANDREW CARTMEL. PENCILS: BRIAN WILLIAMSON. INKS: STEVE PINI. LETTERS: STEEDEN/ GLIB. EDITOR: JOHN FREEMAN.
THE INFINITE PATTERNS OF A SNOWFLAKE.
LIKE THE PATTERNS OF THE DAYS AND MINUTES AND YEARS.
LIKE THE INFINITE PATTERNS OF STORIES AND LEGENDS.
IN JAPAN, THERE IS A LEGEND OF A WARRIOR WHO VANISHED AFTER A BATTLE.
CENTURIES AGO. IN THE MOUNTAINS. IN THE SNOW.
AND THE LEGEND SAYS THAT HE WAS NOT ALONE.
THERE WAS SOMETHING WHISPERING TO HIM, VOICE THIN ON THE ICY WINDS. A SPIRIT. OR PERHAPS A DEMON.
THE SPIRIT WHISPERS AS THE RAVEN SITS FREEZING.
POLICE BOX
FREEZING TO DEATH.
THE RAVEN WANTS TO DIE, AS HIS WOMAN AND CHILD HAVE DIED.
BUT THE SPIRIT, OR DEMON, IS WHISPERING.
AND THE SNOW DRIFTS PAST IN THE DARK, LIKE DAYS AND MINUTES AND YEARS DRIFTING ON THE WINDS OF TIME.

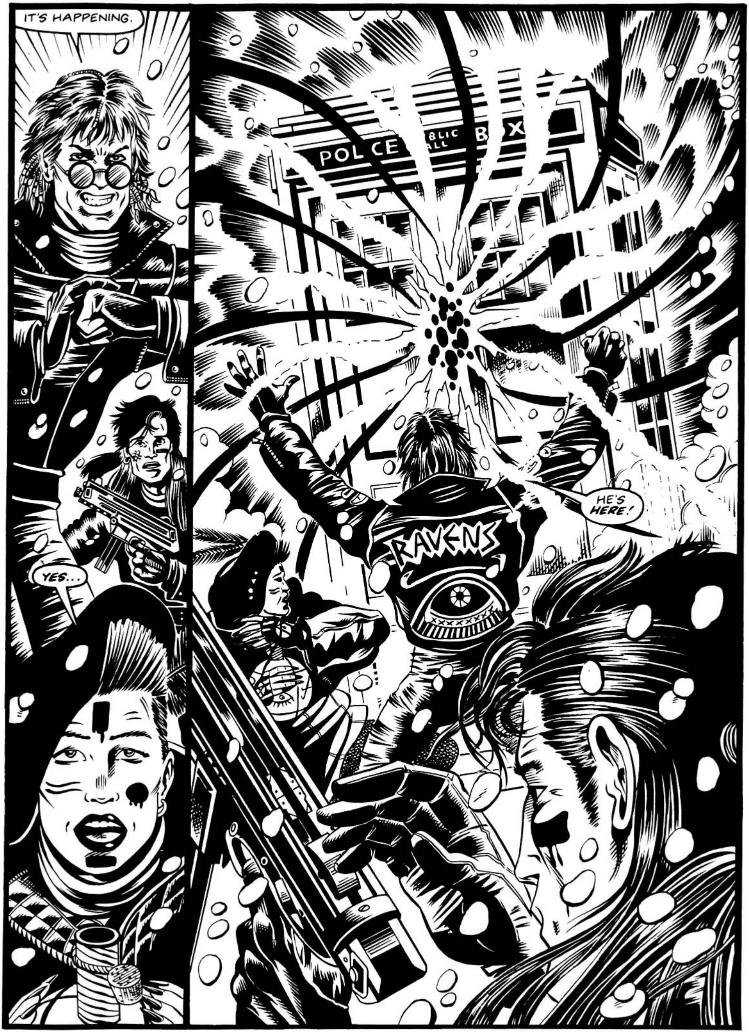

IN ANOTHER TIME, IN ANOTHER PLACE, THE SNOW DRIFTS DOWN, CREATING PATTERNS.
4
PATTERNS ON THE WINDSCREEN OF CHRISTINE JENKINS' CAR.
CHRISTINE TOLD HER LITTLE GIRL THAT EVERYTHING IS OKAY.
HER LITTLE GIRL.
DEMI.
DEMI HAS BLUE EYES. HER MOTHER HAS BROWN EYES.
CHRISTINE IS THINKING ABOUT EYES.
ONE SUMMER, CHRISTINE GOT A FLAKE OF METAL IN HER EYE. THE EYE SPECIALIST FROZE IT WITH ANAESTHETIC. THEN STUCK A NEEDLE RIGHT IN.
INTO HER EYE.
AND CLEANED THE FLAKE OF METAL OUT. CHRISTINE DIDN'T FEEL A THING.
ANAESTHETIC.
THERE WON'T BE ANY ANAESTHETIC THIS TIME.
THOSE KIDS OUTSIDE THE CAR ARE RAVENS.
KILLERS
SERIA
PART 2 FREE WITH PART 1
IN THIS ISSUE: THE M2 BURGER RAVE!
CHRISTINE'S READ ABOUT THE RAVENS. IN THE TRUE MURDER FANZINES THAT THE LITTLE BOYS READ AT DEMI'S SCHOOL.


CHRISTINE HAS READ ABOUT THE RAVE ON THE M2.
THEY WERE THERE. THESE THREE.
RAVENS
CHRISTINE READ ABOUT WHAT THEY DID.
SHE READ ABOUT RICKY.
RICKY WAS BAD.
BUT HE WASN'T THE WORST.
THERE WAS A WOMAN CALLED ANNIE.
SHE WAS WORSE THAN RICKY.
SHE DID VERY BAD THINGS.


BUT NOT AS BAD AS **GERARD**.
CHRISTINE HAS READ ALL ABOUT GERARD.
FROSTAIRE
KLUMP!
ALL ABOUT THE THINGS HE DID.
EN CHIPS
FROZE
BURGERMEALZ
FROZE
TAIRE
DEMI HAS GONE TO SLEEP. THAT'S GOOD.
BUT SHE'LL HAVE TO WAKE UP SOON.


IN ANOTHER TIME, IN JAPAN, THE SNOW IS FALLING.
THE RAVEN WANTS TO DIE.
ALL HE CAN THINK ABOUT IS HIS WOMAN...
HIS WOMAN...
...AND CHILD.
BUT THERE ARE OTHER WOMEN.
OTHER CHILDREN.
OTHER TIMES.


ENGLAND. THE NEAR FUTURE-
COME ON, IT'S TIME.
STOP PLAYING GAMES.
MAKE HIM STOP, GERARD.
WE NEED THEIR BLOOD TO COMPLETE THE PATTERN.
TO SUMMON THE DEMON.
RAVENS
MAYBE NOT. LOOK AT THAT, ANNIE.


IT'S HAPPENING.
YES...
POL CE BLIC ALL B X
HE'S HERE!
RAVENS

NEXT ISSUE: VENGEANCE FROM THE PAST.

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OFF THE SHELF

Daleks, Cybermen, Macra and Kraags! It's been monsters all the way this month for *Doctor Who*, as Gary Russell has been finding out...

Throughout life, you're constantly reminded of what you were doing when certain important events happened. While the 1979 cancellation of *Shada* midway through recording cannot be regarded as important as, for example, man landing on the moon, it nevertheless left a definite mark on my memory.

And so, here we are, twelve years on, sitting down and watching Douglas Adams' final *Doctor Who* story, and I find myself thinking 'Hmmm, aren't we lucky it didn't go out back then'!

Shada is not a particularly good six-part *Doctor Who* adventure. Primarily this is because, as Adams himself has admitted, it isn't a wonderfully strong story and it certainly doesn't lend itself to the six-part format easily.

Parts of it are excellent (notably, the ones Adams incorporated into his *Dirk Gently* novel a few years back). Professor Chronotis, his TARDIS disguised as his study, the witty one liners ("Milk?" "Yes, please" "One lump or two?" "Two" "Sugar?") and all the jokes about undergraduates being some lower life form are wonderful. The idea of criminal Time Lords, the Kraags and the Shada prison planet, along with Skagra's mind-draining plans are nothing outstanding.

All that aside, I really loved watching this video – and frankly I don't know why. Probably because rather than seeing it as the final piece of a jigsaw representing what I believe to be *Doctor Who*'s nadir of production eras, I looked at it as a curiosity, a piece of missing history quite expertly restored by Tom Baker and John Nathan-Turner. Baker's links are wonderfully over the top without ever being cringe-worthy or hammy ("Romana was appalled" he booms at one point during his recital, like some manic clergyman reading a sermon to unbelievers). Without these entrancing and humorous interludes *Shada* would be a pointless exercise and considering just how much *doesn't* exist it would be tedious.

Equally important are the JNT flourishes that enhance the story. The use of freeze frames and stills, the cheeky inclusion of the MOMI exhibition Kraag at the climax to Part One, and the paintbox-created sphere (I'd love to have seen a 1979 effects unit able to make it go behind lamposts and dart around doorways as smoothly and efficiently!) all add much to the mixture.

Also enjoyable are Dick Mills' evocative, very Seventies sound effects, although I'm not too taken with Keff McCulloch's music score. As a pastiche of Dudley Simpson's style, it fails completely – the reliance on drum machines negates any plusses he has for at least trying to use his synthesisers to sound like Dudley's full orchestral stabs. That said, it *is* a good soundtrack, just not the promised 'in the style of Simpson' we were told about.

There are some great performances. Bearing in mind poor Christopher Neame's outrageous costume, he carries off the part of Skagra brilliantly, underplaying where he could so easily have gone over the top as the script might have demanded.

Likewise, the late Denis Carey (in a rôle so different from his other *Who* parts, especially as the Keeper in *The Keeper of Traken*) is superb, dipping nicely between comedy and straight drama as the situation demands. Unusually for the latter Graham Williams-produced stories, Tom Baker is remarkably restrained in this adventure, at times making it hard to believe that this story would have come directly after the pantomimesque *The Horns of Nimon*. However, Lalla Ward unfortunately turns in what is probably her least successful performance as Romana, possibly because the script encourages her to exaggerate her lines and situations too often.

Previously unfinished, now with the aid of Tom Baker's brilliant narration, BBC Video unveil at last...
PROD.
Shada
DOCTOR WHO
Presented by Tom Baker
Unique pack containing a video and the original scripts for Shada!

Photo © BBC Video

THE MONSTERS

Like all *Who* adventures of this era, there are monsters. The Kraags are neither more nor less successful than say the Mandrells or the Nimons, other creatures given one-off exposures during Season Seventeen. Long-term British *Who* fans may remember journalist Gavin Scott on the BBC's *Did You See* programme suggesting that the problem with a lot of late Seventies monsters wasn't just their silliness, but the way they walked. Whilst Scott's tongue was probably firmly implanted in his cheek, there is more than a grain of truth in this. With their shaggy flared trousers, the Kraag shuffles towards the Doctor at the end of Part Four in a somewhat less-than-menacing, or convincing way. Whilst it is nice that some Kraag footage was recorded, I think we should be grateful that there wasn't too much!

If I was to try and find fault with this reconstruction (and it's hard to do so, bearing in mind the basically low quality of the original!), it would be a couple of times when we should hear the babble of voices from Skagra's sphere (the Doctor or Chronotis refer to it, but we don't hear anything) and the very slight difference in modulation effects used on the 'new' David Brierley/K9 sequences (in the location material when the voice wasn't recorded in 1979). Frankly, if that's all that is wrong, then there's *nothing* to complain about!

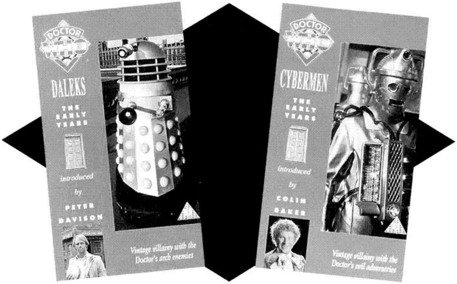
Doctor Who fans around the world have been anxiously awaiting a full, proper official release of *Shada* for years. This version is the very best we're going to get and whilst I think it's a bit pricey (I cannot comment on the script facsimiles as the **DWM** preview copy did not include them), the visual effects, music, sound effects and linking narration make it worth the extra just this once.

VERY SPECIAL

Also out as specials this month are *Daleks – The Early Years* and *Cybermen – The Early Years*. Like *The Hartnell/Troughton/Pertwee Years* before, these are collections of surviving episodes from incomplete black and white stories, linked with interview footage and other clips. The Dalek tape is by far the superior of the two, despite the fact ▶

◀ that the Cybermen actually has a full four episodes on it!

The recently discovered clips from *The Daleks' Master Plan: The Nightmare Begins* are wonderful (but why wasn't the soundtrack to the scene featuring Kert Gantry's death added? The soundtrack to *Master Plan* exists in full) and it was nice to see those four Daleks desperately trying to be an army in *The Power of the Daleks*. Unlike earlier *Years* tapes, Peter Davison and Colin Baker on the Cybermen tape, are excellent hosts for all of this – relaxed, informative and enjoyable. The necessary descriptions of the missing episodes are present (something I presume learnt from the omission on *The Pertwee Years* tape) and the mini-interviews with designer Raymond Cusick and actors Roy Skelton and John Scott-Martin are welcome additions.


DOCTOR WHO
DALEKS
THE EARLY YEARS
introduced by PETER DAVISON
Vintage villainy with the Doctor's arch enemies
DOCTOR WHO
CYBERMEN
THE EARLY YEARS
introduced by COLIN BAKER
Vintage villainy with the Doctor's evil adversaries

For me though, the biggest joy was seeing the trailer for *The Dalek Invasion of Earth*, complete with the sort of Sixties BBC-voice over that Harry Enfield takes the mickey out of so well. These little gems are worth the price of the tape alone.

As to the episodes themselves – well, the two *Master Plan* pieces are absolute gems. The fifth episode, *Counterplot*, is the best of the two and very surreal in places. *Escape Switch* is heightened by the appearance of co-writer Dennis Spooner's Monk character and makes you wish more was around. Also on the tape is the full clip leading up to Katarina's death from the fourth episode. The only things I could think that are missing from this tape are the two brief segments of *Master Plan* featuring the Daleks in their space craft, on the way to the planet Desperus – often featured on *Blue Peter* – and the Daleks burning down the Kembel jungle. I understand this this latter segment appears to have been recently lost – in fact, it was whilst searching for this clip that the Kert Gantry and Spar Ship landing clips came to light. The other episode on the tape is Episode 2 of *The Evil of the Daleks*. Not the best episode of the story, but nevertheless a nice Troughton item and as the only surviving bit from this mammoth seven-parter, it leaves you begging for more. If only...

The Cyberman tape is somehow less satisfying, but nevertheless, still good. Colin Baker has fun introducing the stories and despite the four episodes, I felt there was actually *too much* on the tape. The rather superfluous Wendy Padbury interview (far better suited to any second volume of *The Troughton Years*) goes on a bit too long, although both Roy Skelton (again) and Morris Barry are entertaining.

The Moonbase appears to be the better story here – indeed, possibly one of the best Troughton's ever! The Cybermen have never been quite so evil, quite so calculating or quite so close to winning. Puts you off having sugar in your tea forever! However, *The Wheel in Space* marks what I consider to be the beginning of the end for the Troughton years. Whilst the Cybermen are a hangover from the previous two years' worth of quality stories, the slightly sloppy production (look out for those paper Cybermen at the end) and the almost universal over-acting (only Anne Ridler saves the day on the performance front) signal that both the regular cast and the production team were becoming a bit complacent. The story however is top notch, again reminding viewers that Cybermen are a pretty devious bunch and not to be trifled with.

Clips-wise, there are nice segments from *The Tenth Planet, The Tomb of the Cybermen* and *The Invasion*, all of which come together to form another good tape.

ON TAPE

This month's final selection of goodies are part of the BBC Audio Collection. Long awaited, there were originally three tapes. Then some inconsiderate person had the audacity to find a visual record of *The Tomb of the Cybermen* and so that one has been dropped from the schedule! What we're left with is *The Macra Terror*, linked by Colin Baker, and *The Evil of the Daleks*, linked by Tom Baker.

These recordings, tracked down by long-time *Doctor Who* fans David Stead and Richard Landen, are pretty good. The quality of *Evil* varies from episode to episode (and obviously Episode 2 is excellent because it's taken from the video!) but overall, finally discovering exactly why our 'Elder Statesman Fans' crow so loudly about this one is a relief. One thing about David Whitaker; quite apart from being a pretty good story editor and getting the show underway back in '63, by 1967 he was proving what a darn good story writer he was. The whole concept of the Daleks, their time corridor, the turning humans into dehumanised robots and trying to discover the "human factor", which could help them overcome their reliance on logic, paved the way for Dalek stories thoughout the Seventies and Eighties. *The Evil of the Daleks* really does deserve the often over-used term 'classic' going by these recordings, and let's hope that these tapes only further encourage the hunt for the other six episodes on video.

Mention of this tape wouldn't be complete without a nod to the sombre,

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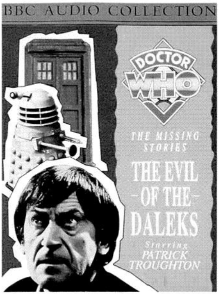


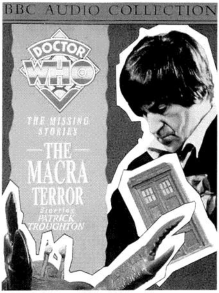
almost Valentine Dyall-like, narration of Tom Baker. Thankfully, he only talks over musical passages, revealing what is not obvious in terms of action, and as such adds greatly to the enjoyment. As far as I can tell, nothing is missing and so we now have as complete a version of the story as possible, commercially available at last.

Similarly, Colin Baker's narration of *The Macra Terror* enhances this vastly underrated story. It seems that when so few pictures exist from a missing story, it immediately becomes either a) "a classic" (ie *Fury from the Deep*) or b) ignored. *The Macra Terror* falls into this latter category, but as this tape reveals, it deserves far wider recognition. It is a surreal, creepy story, using the premise of a happy holiday camp where everything is jolly, totally hiding the sinister truth. Aspects of that other cult Sixties fantasy show *The Prisoner* creep in, such as the attempts at brainwashing and rebel Medok's constant attempts at escape foiled by … something!

This story has real atmosphere, a terrific script (Ian Stuart Black's last and best for the series) and some superb acting all the way through. Unlike many *Who* stories of the time, *Macra* just doesn't 'feel' like anything else; it's a good fantasy-drama story that just happens to feature the regular cast of *Doctor Who*.

Troughton is excellent and ably supported by Michael Craze and Anneke Wills, again two rather underrated companions. Frazer Hines as Jamie is also present but as with the preceding *The Moonbase* adventure, it is evident that the character didn't feature in the original script and has been slotted in, sharing some of Ben's and a few of Polly's lines.

Both *The Macra Terror* and *The Evil of the Daleks* come from Season Four of *Doctor Who*, which alongside Season Three, has the least amount of episodes in existence (although at least Season Three has two complete stories. Season Four has nothing in its entirety). The more exposure these missing stories can get via these soundtrack releases, the better. Roll on the next batch: how about *Fury from the Deep* and *The Enemy of the World* next?



PRETTY PICTURES

Finally this month, Visions Publications' *Doctor Who* calendar is now available, featuring twelve startling pieces of artwork from the very cream of *Who* artists, most of whose work you've seen in **DWM**. Alister Pearson, Lee Sullivan, Paul Vyse, Colin Howard, Pete Wallbank and Brian Hudd, alongside the award-winning Les Edwards, Mark Oldroyd and Alistair Hughes all provide superb artwork. Hudd's Vervoid piece wins pole position hands down for me as the most imaginative and exciting. Pete Wallbank's version of the cover to Virgin's *Time's Crucible* is particularly interesting and Lee Sullivan's Sixties/*TV Century 21* inspired Dalek piece is great fun.

If this calendar, its variety of artists easily making it the best calendar ever produced for *Doctor Who*, has any fault it's in the rather lack-lustre printing, which often makes these works of art a bit depthless. But this is a small point for a product that's possibly a contender for the 1992 Best *Who* Merchandise award (if there were such a thing). I recommend that you buy one before they sell out. Come January next year, you'll wish you'd got one, and it'll be too late!

◆

WIN THE MISSING STORIES TAPES!

The Evil of the Daleks **and** ***The Macra Terror*****, two classic Troughton** ***Doctor Who*** **adventures. Although missing from the BBC's video archives, existing audio tapes of the soundtracks are released as part of** ***The BBC Audio Collection*** **this month.**

We have ***TEN*** **sets of both adventures to give away in this competition.**

All you have to do is write the answers to the questions below on a postcard or back of a sealed envelope and post it to: Missing Masterpieces, ***Doctor Who Magazine*****, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. Entries must be with us by 1992. Usual Marvel competition rules apply and multiple entries will be erased!**

1) Name one other ***Doctor Who*** **story written by** ***The Macra Terror*** **author Ian Stuart Black**

....

2) Which other Dalek story did David Whitaker write?

....

3) Which other Dalek story, also narrated by Tom Baker is available as part of the ***BBC Radio Collection*****?**

....

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THE HUMAN FACTOR

In ten stories over twenty-two years, the Cybermen represented all that was dehumanised in *Doctor Who* villainy. As *Cybermen – The Early Years*, celebrating the Sixties appearances of these monsters, comes out on BBC Home Video this month, Philip MacDonald takes a look at what makes them so evil. . .

What is a *Doctor Who* monster actually *for*? What is it there to do? These might sound like silly questions, but in looking for an answer we can begin to find reasons why some of the Doctor's foes are so enduringly popular, while others make just one brief appearance before lumbering off to the great Longleat exhibition in the sky.

Kit Pedler, co-creator of the Cybermen, wasn't very interested in monsters for monsters' sake, and it was for this very reason that *The Tenth Planet* was such a monumental breakthrough for *Doctor Who*. For all the ingenuity of design and plotting that had gone into such memorable creations as the Mechanoids, the Zarbi and the Chumblies, it is arguably true that, until Pedler's arrival, only the first Dalek story had taken the trouble to delve into the genuine meaning of monstrousness, rather than simply to rely on a designer's (and later, visual effects') latest creation to send viewers diving for the safety of the sofa.

The first story in which Kit Pedler had a hand was *The War Machines*, and in many ways the story is a prototype for the later creation of the Cybermen. The most frightening aspect of the WOTAN computer is its plan to drain free will, which makes for a far more disturbing threat than simply being steamrollered by a War Machine. In exactly the same way, whilst the Cybermen create a sufficient visual impact to thrill and frighten time-travellers of all ages, the most horrific prospect they offer is not that they might shoot us, but that they might *change* us. The famous ending of Episode 2 of *The Tomb of the Cybermen* is all the more sinister because it chooses not to climax with the visual power of the Cybermen reawakening, but with the Controller's threat "You belong to us . . . you will be like us". For viewers in 1967 this proved immeasurably more terrifying than a plain and simple "Exterminate!", and by the end of the Sixties the Cybermen had ousted the Daleks as *Doctor Who*'s top monster.

The way in which the Cybermen make a radical departure from previous *Doctor Who* monsters is in the interplay built up by Pedler, and his script editor and co-writer Gerry Davis, between the Cybermen themselves and the human characters with whom they appear. It's very noticeable in nearly every Cyberman adventure – particularly the Hartnell and Troughton stories – that the Cybermen themselves are on screen for a startlingly small amount of the overall running time. In *The Tenth Planet* they hardly appear at all in the first and third episodes, while they are practically absent from the entire first half of each Troughton story in which they are featured. In the case of *The Invasion*, that means four entire episodes.

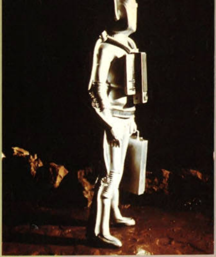
This is surely a deliberate gambit on the part of Pedler, Davis and subsequent writers. Not only does it ensure a greater degree of tension and shock when the Cybermen finally do appear, but, much more importantly, it allows the human element of the stories to come to the fore. Kit Pedler's scripts were always less about Cybermen and much more about people; it's no coincidence that the first four Cyberman stories feature a wide cross-section of nationalities, races and genders among the characters, almost as if to emphasise the variety and colourfulness of human life as opposed to the blank autonomy of the Cybermen themselves.

GENUINE HORROR

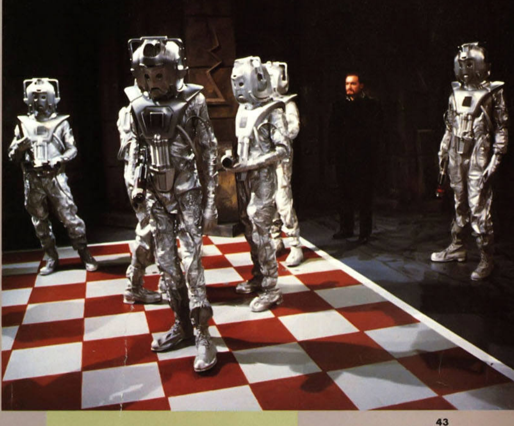
In the early Cyberman stories we spend most of the time watching humans being very human indeed, and only then is the inhumanity of the Cybermen introduced to create the opposition that sparks off drama. One of the most gripping scenes in Sixties *Doctor Who* occurs in Episode 2 of *The Tenth Planet* as General Cutler and his team make a desperate attempt to rescue the Zeus Four astronauts. The genuine horror of the situation is pushed into the foreground not by the plight of the doomed men but by the contrast between the sweating, panicking humans in the tracking station and the detatched observations of the watching Cybermen, who cannot comprehend why Cutler is bothering to prevent what is obviously inevitable. This is the crucial aspect of the Cybermen as Pedler conceived them – despite their super-strength, their formidable technology and their elimination of disease and disorder, they have lost the facility to struggle against adversity, to fight for belief rather than for unconditional survival. The result is genuinely sad, even tragic – the Cybermen in *The Tenth Planet* are not "evil" in the Machieavellian, scheming way that they later become in stories such as *The Invasion* and *Earthshock*, but are simply acting in accordance with blind logic. They are utterly unaware that their plan – to drain the earth of energy, rescue the human race and convert them into Cybermen too – might cause distress or be met with opposition. The Cybermen's tragic nature isn't lost on the human characters either – Polly makes a desperate appeal to them to attempt to feel, while Ben is genuinely upset when he tries to take a Cyberman hostage but is forced to kill it instead.

The tragic vestiges of human form and expression of the Cybermen in *The Tenth Planet* makes them perhaps the most accurate representations of Pedler's original concept – there is something more sinister, and at the same time more profoundly pathetic, about the cloth-faced, clown-mouthed Mondasian version than the sleek later models. The voices of the original Cybermen also suggest a zombie-like remnant of human speech, creating the impression of a computer scanning the functions of a long-dead larynx before choosing which vowel sound to use next. Sadly, from *Moonbase* onwards, this was lost in favour of a voice owing more to the Sixties TV puppet series *Fireball XL5*'s Robert the Robot than to the original concept. Nonetheless, the addition of the evocative teardrop eyes to the Cybermen seen in *The Wheel in Space*, which were to remain a feature of subsequent Cyber-designs, created a different and no less touching image of emotion stopped in its tracks. Indeed, the ways in which the Cybermen mimic human functions is an essential ingredient in their appeal. In stories like *The Moonbase, The Tomb of the Cybermen, Earthshock* and *Attack of the Cybermen*, their wounded are shown leaking hydraulic fluid in a macabre parody of bleeding, while the stentorian death-screams of the Eighties versions are all the more chilling for the fact that we know they can feel no genuine pain or fear; the death-throes of the *Earthshock* Cyberleader sound uncannily like suffocation, and yet we know he doesn't need to breathe as we do.

A major achievement of the latterday Cyberman stories is the way in which they graphically remind us that the Cybermen were once human – firstly via the introduction of the transparent mouth-



A Cyberman, deep in the catacombs of Voga, plans his own brand of revenge, a choice of wording that possibly echoes his previous, more human, existence in *Revenge of the Cybermen*. Photo © BBC Video



The Cybermen, aided by one of their temporary allies the Master (Anthony Ainley) are led into one of Rassilon's traps in *The Five Doctors*. Photo © BBC Video

piece in *Earthshock* to allow a glimpse of the organic remains lurking inside, and later in *Attack of the Cybermen* in which the Doctor and Peri experience the stench of rotting flesh in the malfunctioning tombs on Telos – a ghoulish reminder that the creatures are constructed from more than plastic and steel.

REDUNDANT DIALOGUE

Even in their speech and behaviour the emotionless Cybermen create a hollow parody of ourselves, from the redundant hands-on-hips posture of the Cyberleader in *Revenge of the Cybermen* right down to the habit (which he passes on to his Eighties counterparts) of saying "Excellent" at every opportunity. It's clearly absurd that a Cyberman should have need of a word expressing approval and pleasure.

The fact that words and actions like these have become redundant but remain a part of the Cybermen's make-up is yet another sad reminder that each and every one of them was once a human being made up of individual characteristics. "Compared to some, this one's positively flippant," says the Doctor of *Earthshock*'s Cyberleader, and we realise that the signs of flippancy come not from the Cyberleader's methods and actions, which are as ruthlessly logical as ever, but from his turn of phrase, his vocabulary and physical characteristics – the things he inherited from his human host. The same point arises in *Revenge of the Cybermen* – "Nice sense of irony. . .I thought for a minute he was going to smile," quips the Doctor. Of course, the very idea of the Cybermen seeking such an emotive goal as "revenge" is in itself ridiculous, but even this isn't necessarily a deficiency on the part of the script. The fact that the Cybermen are going through the motions of a concept which means nothing to them – saying "Excellent," simulating suffocation, putting their hands on their hips, or exacting revenge – merely reveals the redundant vestiges of their humanity. They have never quite shaken off the nature of the beast, which is why they're *not* robots and why they're still fascinating to us.

The Doctor (Tom Baker) discovers that the Cybermen possess "a nice sense of irony" in *Revenge of the Cybermen*. Photo © BBC Video

Behind-the-scenes of the original Cybermen story, *The Tenth Planet*. Here, the Cybermen heralded from the Earth's twin planet Mondas. Photo © BBC

Another important factor in Pedler's scheme of things was his impulse to warn us of the ease with which we can be tempted towards becoming like Cybermen ourselves – mentally, if not physically. As in Pedler and Davis's later creation *Doomwatch*, the stories contain a strong moral awareness of the positive power of humanity – a celebration of the "Human Factor" that was the downfall of the Daleks as well as the Cybermen during Troughton's era. The qualities of emotion and physical frailty, which the Cybermen define as weaknesses, are seen by Pedler (and therefore by the Doctor as well) as being positive strengths, because they create the opportunity for us to *decide* whether to be good or bad – rather than simply to be nothing at all, never to have the choice, to degenerate like the Cybermen into being the string of sausages foreseen by the Doctor at the end of *The Mind Robber*.

These concepts were embraced wholeheartedly by later writers, most clearly by Eric Saward in *Earthshock*. Who can forget the Doctor's impassioned tirade against the Cyberleader ("When was the last time you smelled a flower? Watched a sunset? Ate a well-prepared meal? For some people, small beautiful things are what life is all about!") which provides the formidable moral heart of an otherwise action-packed story. The fact that the Cyberleader rejects the Doctor's assertions as "irrelevant", and attempts to prove that emotion is a weakness by threatening Tegan's life, just goes to show how far the Cybermen miss the point. Since life and death mean nothing to them on an emotional level, the life they live themselves is fundamentally no life at all. As the tragic ending of *Earthshock* so dramatically demonstrates, the very fact that we care about the life and death of our friends gives meaning to our existence. The Cybermen might well be capable of exploiting human frailty to demonstrate their physical superiority – by blowing a hole in the Moonbase dome or by spreading diseases there and on Nerva Beacon – but they can never reduce our essential passion for life, something they themselves have irrevocably lost.

Kit Pedler's own description of the Cybermen as "the antithesis of everything I conceive to be human," is closely echoed by the Doctor's words in *The Moonbase* about "things which act against everything we have ever believed in," and it's interesting that in both cases the descriptions are defined in terms of what they *lack*. Again, the human factor is essential.

HUMAN ALLIES

Very often in Cyberman stories we meet

The Cybermen attack Earth's weather station in the 1967 story *The Moonbase.* Photo © Popperfoto

human characters who are behaving in a dangerously inhuman, Cyberman-like way. Perhaps because they persistently fail to understand the subtleties of human behaviour, the Cybermen often enlist the assistance of a traitorous human infiltrator, such as Kellman in *Revenge of the Cybermen*, Tobias Vaughn in *The Invasion* and Ringway in *Earthshock*. But these characters betray a noticeable deficiency in the qualities of selflessness and spirit which the Doctor celebrates. The Cybermen appeal to their greed, selfishness and vanity, qualities which they don't understand but know only too well how to exploit; but the philosophy voiced by one of the Cyberleaders in *The Five Doctors* that "promises to aliens have no validity" – Cybermen agreements with non-Cybermen are worthless – is inevitably observed, and their human collaborators tend to be repaid by death.

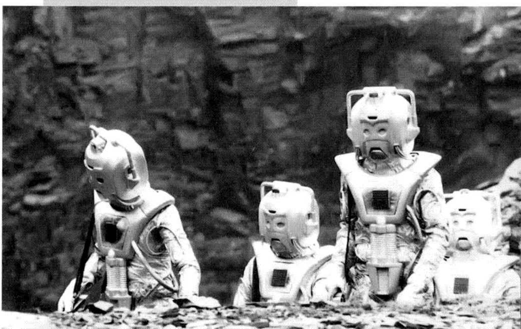
Even further removed from the ethics of human behaviour are De Flores in *Silver Nemesis* and the Brotherhood of Logicians led by Klieg and Kaftan in *The Tomb of the Cybermen*. Both are akin to the Cybermen in that they have rejected a humanist view of society in favour of a paranoid belief in their own supremacy – for the Nazis led by De Flores this supremacy is defined in racial terms, and for the Brotherhood of Logicians in intellectual terms. Both parties intend to enlist the help of the Cybermen because their racial purity and mental powers are matched by a third ingredient in the supremacist fantasy – physical strength. They learn to their cost how seriously misguided they are in assuming that the Cybermen will be content just to provide muscle for their plans of domination – plans which are small-scale and trivial by the Cybermen's standards.

For a while it seems as though the mercenary, Lytton, is working to a similar goal in *Attack of the Cybermen*, until we discover that he is in fact the pivot of a rather elegant double bluff. We ultimately learn that he's opposed to the Cybermen, by which time he's unfortunately halfway towards being one.

What links all these characters is the dangerous extent to which they deviate from humanity on an emotional and ethical level. One of the Doctor's missions throughout his lives has always been to sound the warning against our losing our essential selves. Even his own companion Zoe, who is described in *The Wheel in Space* as being "just like a robot. . .all brain and no heart," learns a great deal during the course of her struggle against the Cybermen about the virtue of behaving like a human being instead of like a computer.

Appropriately enough, during the ▶

Brought to Gallifrey by the illegal Time Scoop, the Cybermen prepare to fight for their continued existence in *The Five Doctors.* Photo © BBC Video



The Cybermen employed many humanoids to aid their battles. The Doctor (Colin Baker) discovered too late that Lytton (Maurice Colbourne) was really working for the Cybermen's enemies the Cryons in *Attack of the Cybermen*. Inset: A man who saw the Cybermen as the personification of his Nazi ideals, De Flores (Anton Differing) in *Silver Nemesis*. Photos © BBC

course of her next encounter with the Cybermen, she has learnt to turn logic on its head and takes great pleasure in scrambling the 'brain' of the International Electromatics computer. This idea of human ingenuity winning out over relentless Cyber-logic is a recurring feature in Cyberman stories, from Ben's use of a film-projector to disorientate his guard in *The Tenth Planet* right through to the use of Ace's jazz music to block the Cybermen's transmissions in *Silver Nemesis*.

When Nyssa points out in *Earthshock* that logical functioning gives illogical action an advantage, she is hitting the proverbial nail on the head. The reason why the Cybermen will ultimately never win is that they are too efficient, too logical and thus too predictable. The Doctor's dictum from *Destiny of the Daleks* – "Make mistakes and confuse the enemy" – is doubly true in the case of the Cybermen. At the foundation of Kit Pedler's creation is the fear that if we forget what makes us human, if we become like Klieg, Vaughn or De Flores, we will become like the Cybermen ourselves. If that were to happen we would lose the meaning of our existence.

As a scientist as well as a writer, Pedler was profoundly concerned – frightened even – about what we will do to ourselves in the future. The Cybermen are a stern warning. However, Pedler seemed to be telling us that as long as we remember why we are human, we will be able to echo the Cybercontroller's words with more resounding power than he.

"We will survive. . ."

COMING TO EARTH IN LATE 1992...

The latest full colour hardbacked Marvel *Doctor Who Yearbook* includes new adventures by Colin Baker, Terrance Dicks, Marc Platt, Nigel Robinson and Paul Cornell.

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DOCTOR WHO
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Timelines

Send your letters to: *Timelines*, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. We read *every one* of your letters even though we can't print them all. Personal replies are IMPOSSIBLE due to the volume of mail received. Full addresses will only be printed when requested and letters may be fed to a cybermat for reasons of space.

In **Doctor Who Magazine 187***, Alan Jonns made another statement about his company's bid to produce* Doctor Who *during the Nineties. He also asked you for your comments. Here is a representative selection of your views:*

When the BBC do finally give the go ahead for a Twenty-Seventh season of *Doctor Who* I do hope they give it to producers who propose giving the show a new slant.

I'm horrified when I read about people (including Jon Pertwee) saying that *Doctor Who* should be made in a similar style to the earlier days. The last thing you do with a thirty-year-old series is go backwards - you progress! You continue to make changes and if need be, *big* changes. The series evolved through the Sixties, Seventies and the Eighties and it needs to do so for the Nineties. It's got to come back with a big, *dramatic* bang to grab the audience and make them want more.

I don't know what sort of radical changes are planned by these possible producers, but I say to them "Don't be afraid of the fan outcry some pretty substantial changes will cause". It's time for *Doctor Who* to become something that we *don't* quite expect it to be, without throwing away what has gone before. But do bring new and exciting elements to the best TV series ever devised. I can't wait!

Peter Wilcock,
Deeside,
Clwyd.

Why am I uneasy about the future of *Doctor Who* as projected in recent issues by Alan Jonns? I haven't heard the rumours he's so obviously keen to stamp out (not another autocrat who thinks of fans as a nuisance?), but there's something about his tone and his concepts that worries me.

When he states "*Doctor Who* will be very different", what does he mean? Are we to have the unnecesary excesses of Virgin's *New Adventures* book series translated onto our screens? Will the dreadful transformation of the Doctor from exiled explorer, adventurer and incidental righter of wrongs to the omniscient, omnipresent 'god-personification' of the last series, continue?

Mr Jonns asked for comments, so here are mine. If you want to look for a mould for your series, then you need look no further that past *Who* classics. Stories such as *The Tomb of the Cybermen, Spearhead from Space, The Ark in Space* and others from the halcyon days (a period I define as being *An Unearthly Child* to *The Seeds of Doom*).

Bring back the directors of those Sixties classics - the likes of Morris Barry, Chris Barry, Michael Briant and Derek Martinus, all of whom I'm sure would want to resume their links with the programme.

John Gorman,
Biddulph,
Staffordshire.

I really like the sound of this new prospective *Doctor Who* producer Alan Jonns. He seems to have a very good idea of how he wants the next Doctor and the next series to be.

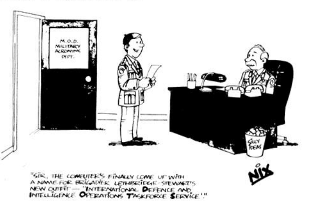
Mark Jeffries,
Woodford Green,
Essex.

It's hardly surprising that people have voiced their concerns about Dark Light's proposed new version of *Doctor Who.* From what has been printed recently, I gather they want a new TARDIS control room, fifty-minute episodes, the destruction of Gallifrey and a radically new style to the show!

Why stop there? Why not go all the way and change the name of the programme as well? For instance, they could make the TARDIS interior into a hospital and call it *Doctor Kildare*? Better still, why not give the lead actor pointed ears and call it *Doctor Spock*?

My advice is keep the twenty-five minute episodes, the original control room and the unique style of the show and call it *Doctor Who*!

E. Parsons,
Stourbridge,
West Midlands.



"SIR, THE COMPUTER'S FINALLY COME UP WITH A NAME FOR BRIGADIER LETHBRIDGE-STEWART'S NEW OUTFIT — "INTERNATIONAL DEFENCE AND INTELLIGENCE OPERATIONS TASKFORCE SERVICE'."

In response to Alan Jonns' statement, I totally agree with the need for a fresh approach to the show. I say that as a dedicated *Doctor Who* follower and as someone who felt that the shows format had become slightly stale in recent years.

Sylvester McCoy and Sophie Aldred were a perfect combination though, and it'll be a shame to see them go, which sadly seems inevitable now.

Mark Stevens,
Bishops Stortford,
Hertfordshire.

One aspect of Alan Jonns' prospective plans is to produce fifty-minute single story episodes. Anyone who had even attempted to do research on what makes *Doctor Who* tick would know that such a format does not work.

In *Doctor Who* terms that is the equivalent of a two-parter and in the past, they have never been particularly successful. They did not have much meat to them and there was little or no depth of character due to the restriction of time. Attempting to strike a balance between action scenes and story and character development/dialogue scenes (and *still* keep the pace) can only seriously be achieved with a four-parter - anything less, and one has to be sacrificed for the other.

The (very American) idea of a treadmill of fifty-minute single story episodes displaying pretty pictures but not offering intelligent scripting is not a very desirable one. Anyone wishing to produce an established television series like *Doctor Who* should be prepared to do extensive research to find out its strengths such as scripting, its very British style and a basic success at telling a good story.

Mark Chaloner,
Urmston,
Manchester.

After reading Alan Jonns' statement in **DWM 187**, I would like to pledge my support for him and his company.

I must agree with his comments on the rapid reaction certain people give to a new idea. People seem frightened of change. There was uproar in 1982, I recall, when Peter Davison replaced Tom Baker as the Doctor. People tried to find faults where there weren't any. You have to view before you comment, not vice-versa. If the fifty-minute format doesn't work, then I'm sure time will be given to trying another format, if people give the prospective new producers a chance!

Oliver Brown,
Mapperley,
Nottingham.

MASS RAVINGS

The other main topic of our postbag this time around has been the latest BBC Home Videos, particularly The Tomb of the Cybermen. *But first, a few reactions to the letters in* ***DWM 187!***

How disappointed I was to read the mass ravings in *Timelines* under the heading *Logopolis v Russell.* Surely the purpose of a review is to give an opinion and that is what Gary Russell does in his *Off The Shelf* column. The fact that he does not regard *Logopolis* as "perfect" should not warrant such a hysterical outburst. To quote S. Taylor, "we've suffered" enough from the rantings of those "I'm right so you're wrong" types. Why can't they let others have their own opinions?

Ian Lane,
Werrington,
Peterborough.

I find it a little sad that most contributors to *Timelines* failed to back-up their arguments over the *Logopolis* controversy. Only Steven Manfred actually had anything new to bring to the debate whilst the others relied on the "it's my favourite so how dare Russell attack it?" stance.

Worse still was David Tallach's threat to "not spare time to read **DWM** should it continue to contradict itself" - in this instance by printing a generally negative review of the video as well as a far more positive piece contained within an analysis of Season Eighteen.

Personally, I applaud **DWM** for showing that there are several ways of looking at a story. I would be very concerned if the magazine had an editorial policy of what were good stories and what were poor stories and refused to print anything that deviated from that line.

Peter Frankum,
Reading,
Berkshire.

When it comes to *Doctor Who* video releases, I normally restrict myself to *The Years Tapes*. However, I found myself using my monthly pennies this month of *The Tomb of the Cybermen* - and I don't regret it! The storyline is superb, with Patrick Troughton's Doctor showing a little of the darker side of *Who*. Well done BBC Home Video, for such a prompt release!

John Toon,
Lancing,
West Sussex.

I have just watched *Tomb* and I just have to say that it was great - there are not enough superlatives to describe it!

Stephen Byrne,
Dalmuir,
Clydebank.

So, is *Tomb* as classic? No way! I enjoyed it immensely, not the least because it confirms the idea that "the memory cheats". Also, because it is a very good *story*, engagingly told, with likeable characters and a good deal of humour. But isn't that true of every good *Doctor Who* story? I think it is misleading to hail this as the classic *Who* tale.

For a start, the outdated stereotypes make it very hard to believe that this story is set in the far-flung future. Do people really think that in the Twenty-Fourth century, people will have muscle-bound, monosyllabic black slaves to protect them? The portrayal of Toberman is offensive to say the least, especially as the story is from an era when black faces were too few and far between on TV.

To be fair, however, should we apply the enlightened perspectives of today to something made over twenty years ago? After all, what is it really but just a creaky old television programme, which miraculously manages to be hugely enjoyable despite/because of its faults and limitations. I mean, the Cybermen, far from being the menacing behemoths of blood-curdling horror, whispered about reverently by ageing *Who*-fans who vaguely remember this story from their childhood, are hilarious - especially their tendancy to croak and gibber while milling aimlessly about their tombs!

One mystery does remain over *Tomb*, though. How could anyone in their right minds have considered the famous shaving-foam shenanigans of the expiring Cyberman in Episode 3 to be unsuitable for children?

Nick Walters,
Bristol,
Avon.

Frankly, as a period piece, *Tomb* is absolutely superb and the finest surviving story (and the finest quality recording!) from the Troughton era.

Admittedly it is very easy to fall into the trap of judging it by today's standards. Apparently, in 1967, three-fingered Cybermen made out of ping-pong balls and silver wellies, with fire extinguisher foam instead of blood were taken very seriously indeed by: 1) Mary Whitehouse's National Viewers and Listeners Association; 2) The BBC, who rapped director Morris Barry's knuckles and 3) the young fans who ran for cover behind the sofa.

I cannot help but wonder just how many other stories of such a calibre were junked by the BBC in the Seventies?

Steve Vinney,
Newport,
Gwent.

We also heard from: SWJ *of Worcester who thinks* Tomb *"had a momentum that increased with every episode".* Darren Scott *of St Andrews feels it is "the best* Doctor Who *video I have seen", while* David French *of Rye believes it is "definitely worth the title of a classic* Who *adventure".* Richard Ashton *of Cwmbran feels "it lived up to all the hype" and* Iain Morrison *of Glasgow draws everyone's attention to* Gallifrey Guardian *in* **DWM 170**. *There, it states that* Tomb *had been viewed in the Far East as recently as 1978, "so its discovery in Hong Kong was not so much of a surprise after all!".* **DWM**, *first with the news as always!*

ADDITIONAL INPUT

DWM 187: Matrix Data Bank: *The Daleks EP* was issued by Century 21 Records (a division of Pye/Marble Arch) and did not hail from the comic *TV Century 21*. *The Pescatons* was originally issued in 1976 not 1975.

Archive: *The Deadly Assassin*: The actor Peter Pratt, who played the Master is erronously stated as being "the late Peter Pratt". We apologise to Mr Pratt for the error and are pleased to know that he is alive and well!

Helen Blatch is credited on-screen only for Part Four.

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Jane Smale, **DWM** Data Coils. Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date.

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SAVE *DOCTOR WHO*! For details of raffle being organised in connection with the proposed press campaign against the BBC to save *Doctor Who*, send sae to 13 Northfield Road, Borehamwood, Herts. WD6 4AE.

***DOCTOR WHO* FANS SEEK NEW SEASON!** Demand an answer on the series' future! Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane, London W12. **WRITE NOW - TOMORROW IS TOO LATE!**

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CONVENTIONS

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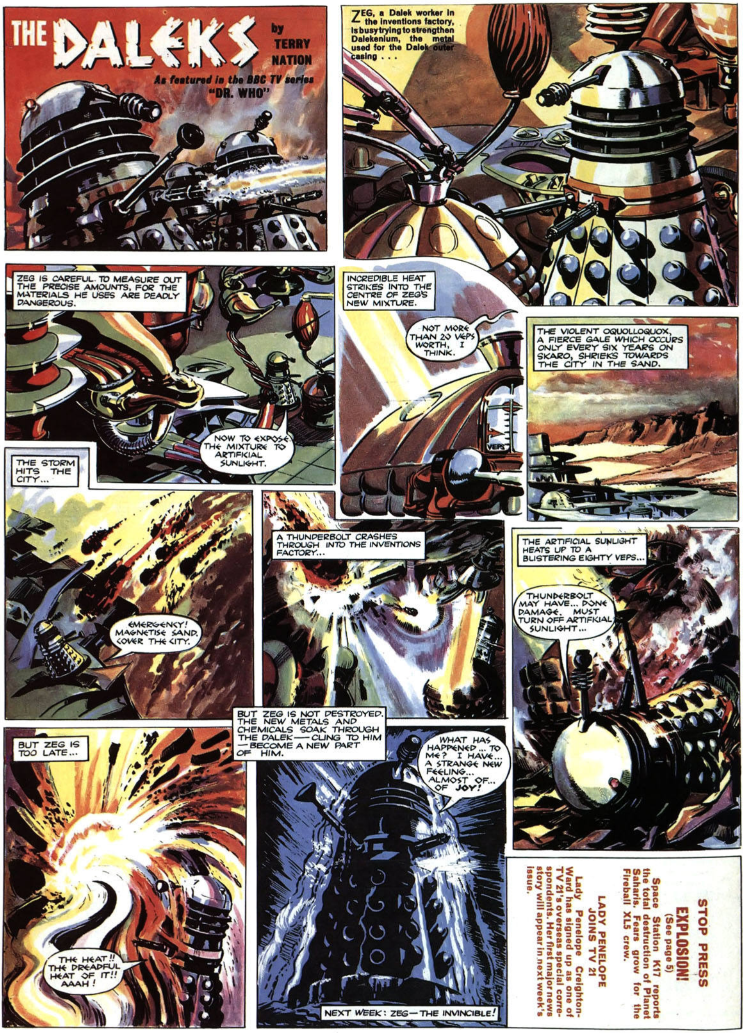
THE NEW ADVENTURES EXPANDED!

Next issue we begin our exclusive *Prelude* series - foretastes of Virgin's *New Adventures* to come, featuring all-new stories connected with these top-selling novels. Mark Gatiss, writer of *Nightshade*, kicks off the series! Plus - *Ghost Light*, the classic Seventh Doctor story archived, visual effects designer Ian Scoones interviewed, and the Doctor goes to the cinema!

It's all in

Doctor Who Magazine 190

on sale 6th August 1992


THE DALEKS by TERRY NATION
As featured in the BBC TV series "DR. WHO"
ZEG, a Dalek worker in the inventions factory, is busy trying to strengthen Dalekenium, the metal used for the Dalek outer casing . . .
ZEG IS CAREFUL TO MEASURE OUT THE PRECISE AMOUNTS, FOR THE MATERIALS HE USES ARE DEADLY DANGEROUS.
NOW TO EXPOSE THE MIXTURE TO ARTIFICIAL SUNLIGHT.
INCREDIBLE HEAT STRIKES INTO THE CENTRE OF ZEG'S NEW MIXTURE.
NOT MORE THAN 20 VEPS WORTH, I THINK.
VEPS
THE VIOLENT OQUOLLOQUOX, A FIERCE GALE WHICH OCCURS ONLY EVERY SIX YEARS ON SKARO, SHRIEKS TOWARDS THE CITY IN THE SAND.
THE STORM HITS THE CITY...
EMERGENCY! MAGNETISE SAND. COVER THE CITY.
A THUNDERBOLT CRASHES THROUGH INTO THE INVENTIONS FACTORY...
THE ARTIFICIAL SUNLIGHT HEATS UP TO A BLISTERING EIGHTY VEPS...
THUNDERBOLT MAY HAVE... DONE DAMAGE. MUST TURN OFF ARTIFICIAL SUNLIGHT...
BUT ZEG IS TOO LATE...
THE HEAT!! THE DREADFUL HEAT OF IT!! AAAH!
BUT ZEG IS NOT DESTROYED. THE NEW METALS AND CHEMICALS SOAK THROUGH THE DALEK—CLING TO HIM—BECOME A NEW PART OF HIM.
WHAT HAS HAPPENED... TO ME? I HAVE... A STRANGE NEW FEELING... ALMOST OF... OF JOY!
NEXT WEEK: ZEG—THE INVINCIBLE!

STOP PRESS

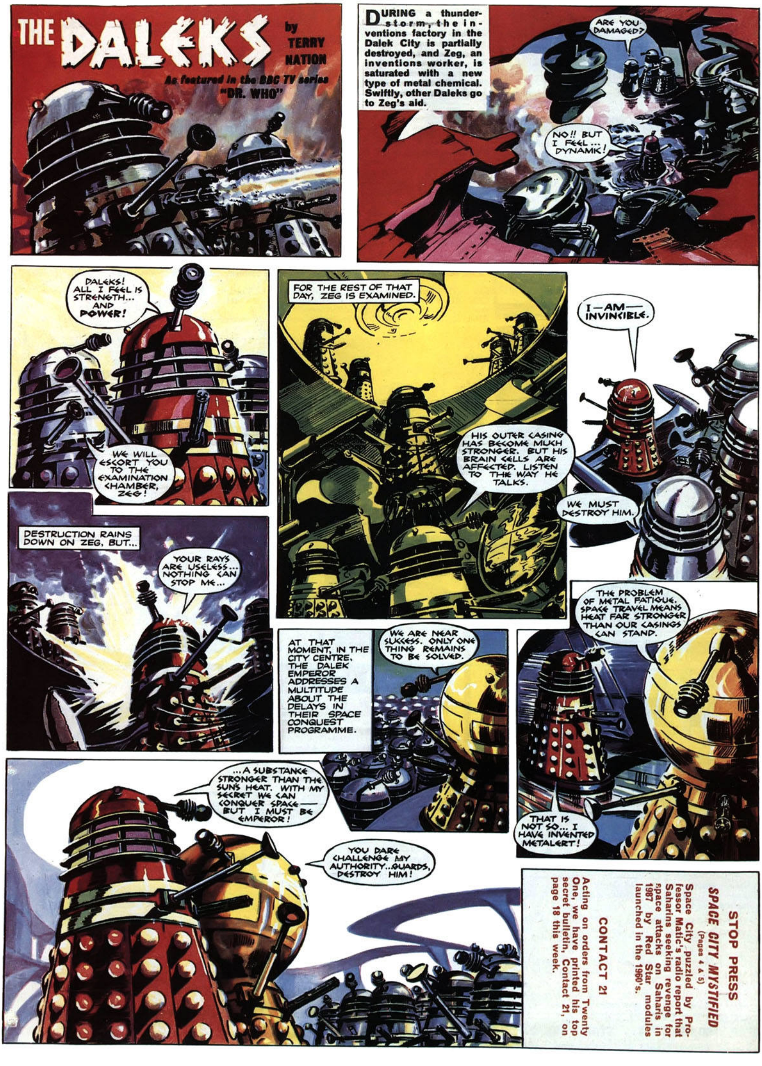
EXPLOSION!

(See page 5)

Space Station K17 reports the total destruction of Planet Saharis. Fears grow for the Fireball XL5 crew.

LADY PENELOPE JOINS TV 21

Lady Penelope Creighton-Ward has signed up as one of TV 21's overseas special correspondents. Her first major news story will appear in next week's issue.


THE DALEKS by TERRY NATION
As featured in the BBC TV series "DR. WHO"
DURING a thunderstorm, the inventions factory in the Dalek City is partially destroyed, and Zeg, an inventions worker, is saturated with a new type of metal chemical. Swiftly, other Daleks go to Zeg's aid.
ARE YOU DAMAGED?
NO!! BUT I FEEL... DYNAMIC!
DALEKS! ALL I FEEL IS STRENGTH... AND POWER!
WE WILL ESCORT YOU TO THE EXAMINATION CHAMBER, ZEG!
DESTRUCTION RAINS DOWN ON ZEG, BUT...
YOUR RAYS ARE USELESS... NOTHING CAN STOP ME...
FOR THE REST OF THAT DAY, ZEG IS EXAMINED.
HIS OUTER CASING HAS BECOME MUCH STRONGER. BUT HIS BRAIN CELLS ARE AFFECTED. LISTEN TO THE WAY HE TALKS.
I—AM—INVINCIBLE.
WE MUST DESTROY HIM.
AT THAT MOMENT, IN THE CITY CENTRE, THE DALEK EMPEROR ADDRESSES A MULTITUDE ABOUT THE DELAYS IN THEIR SPACE CONQUEST PROGRAMME.
WE ARE NEAR SUCCESS. ONLY ONE THING REMAINS TO BE SOLVED.
THE PROBLEM OF METAL FATIGUE. SPACE TRAVEL MEANS HEAT FAR STRONGER THAN OUR CASINGS CAN STAND.
THAT IS NOT SO... I HAVE INVENTED METALERT!
...A SUBSTANCE STRONGER THAN THE SUN'S HEAT. WITH MY SECRET WE CAN CONQUER SPACE—BUT I MUST BE EMPEROR!
YOU DARE CHALLENGE MY AUTHORITY...GUARDS, DESTROY HIM!

STOP PRESS

SPACE CITY MYSTIFIED

(Pages 4 & 5)

Space City puzzled by Professor Matic's radio report that Saharins seeking revenge for space attacks on Saharis in 1987 by Red Star modules launched in the 1960's.

CONTACT 21

Acting on orders from Twenty One, we have printed his top secret bulletin, Contact 21, on page 18 this week.

SHE HAS FRIENDS IN HIGH PLACES...

SHE HAS ACCESS TO TOP SECRET EXPERIMENTS...

SHE USES THE LATEST TECHNOLOGY...

JUST WHO IS SARAH JANE SMITH?

Find out just how this extraordinary journalist got her stories in the 1992 *Doctor Who Magazine Holiday Special*, produced in association with *The Metropolitan* TM. On sale 23rd July from all good newsagents and specialist comic bookstores!